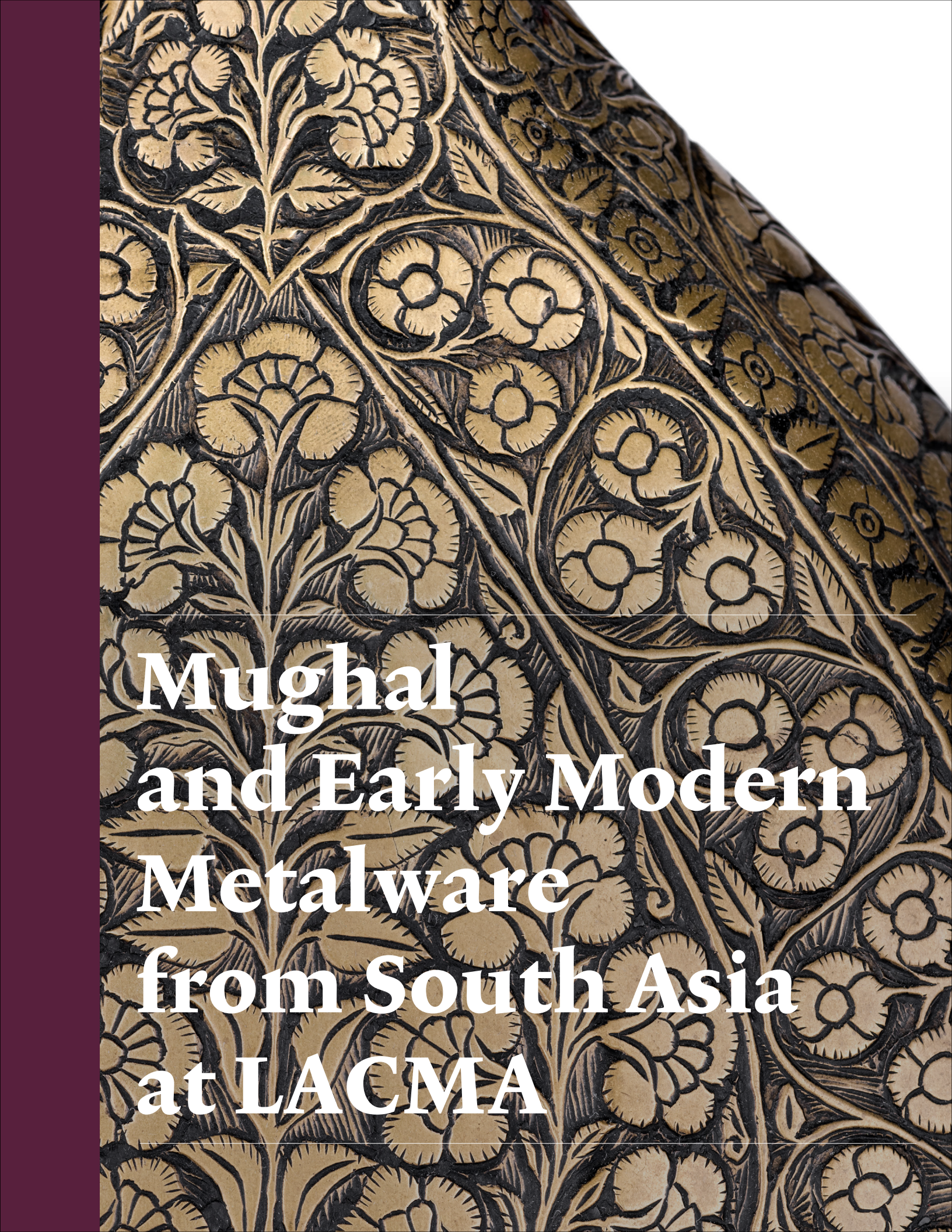


# Mughal and Early Modern Metalware from South Asia at LACMA

LACMA

# Collections

# Mughal and Early Modern Metalware from South Asia at LACMA

## An Online Scholarly Catalogue

By Stephen Markel

**Los Angeles County Museum of Art**

**Mughal and Early Modern Metalware from South Asia at LACMA**

This catalogue was supported in part by grants from the National Endowment for the Arts and the Christian Humann Foundation.

NATIONAL ENDOWMENT for the ARTS arts.gov

Published by the Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036
(323) 857-6000
www.lacma.org/publications

Copyright © 2020 Museum Associates / Los Angeles County Museum of Art

**For LACMA**
PUBLISHER Lisa Gabrielle Mark
EDITOR Jennifer Boynton
RIGHTS AND REPRODUCTIONS Mike Tran
DESIGNERS Tommy Huang, Green Dragon Office
PHOTOGRAPHY Peter Brenner and Jonathan Urban

This book is typeset in Lexicon No2.

COVER
***Ewer***, Pakistan, Lahore, Mughal Empire, c. 1675–1700 (detail of plate 1). Brass with traces of inlaid black resin, ground, cast and engraved, 14 × 10½ × 6¾ in. (35.6 × 26.7 × 17.2 cm). Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

PAGE 6
***Ice Pail and Cover***, India, Gujarat, Kachchh (Kutch), c. 1880 (detail of plate 12). Silver, repoussé, overall height: 8 in. (20.3 cm); diameter: 6¼ in. (15.9 cm). Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

PAGE 12
***Pendant***, India, Rajasthan, Jaipur, dated 1879 (detail of plate 7). Enameled gold, European-style gold mount set with four diamonds; glass backing, 3⅛ × 1¾ × 5⁄16 in. (7.9 × 4.5 × 0.8 cm). Los Angeles County Museum of Art, gift of Stephen Markel in memory of his father, Gordon Markel (AC1996.168.1)

CONTENTS

**Director's Foreword** *Michael Govan* 7

**Acknowledgments** 8

**Preface** 10

**South Asian Decorative Art at LACMA** 13

EXTENDED ENTRIES

**Lahore Brass**

1. *Ewer* (AC1995.52.1) 46
2. *Basin* (M.2000.47) 62

**Lucknow Enamel**

3. *Serving Box for Betel Leaf Quids* (AC1993.137.1.1-.2) 80
4. *Tray and Matching Box with Four Scent Vials* (M.76.2.27a-L) 86
5. *Hookah Base* (M.2005.95) 96

**Hyderabad Enamel**

6. *Amulet Case* (M.76.2.25) 112

**Jaipur Enamel**

7. *Pendant* (AC1996.168.1) 128

**Lucknow Tureen**

8. *Tureen with Cover* (PG.2015.17a-b) 142

**Lucknow Silver**

9. *Ewer* (M.2013.220.21) 166
10. *Claret Jug* (M.2013.220.3) 178

**Kutch Silver**

11. *Mug with Hunting Scenes* (M.2017.98) 192
12. *Ice Pail and Cover* (M.2013.220.19a-b) 206
13. *"Golden Jubilee of Queen Victoria" Presentation Cup and Cover* (M.2013.220.20a-b) 214

Map of British India 1857 230

Bibliography 231

Photograph Credits 250

Los Angeles County Museum of Art Board of Trustees, 2020 251

*Mughal and Early Modern Metalware from South Asia at LACMA: An Online Scholarly Catalogue* is an in-depth study of select masterworks in LACMA's collection that represent one of the world's most accomplished geo-cultural traditions of sophisticated metalware and affiliated luxury arts. These exceptional works range in date from c. 1650 to c. 1890. They were produced in South Asia principally under the patronage of the Imperial Mughal dynasty (1526–1858) or its contemporaneous subsidiary and rival courts, especially at the cosmopolitan northern Indian city of Lucknow, but they are also a reflection of international artistic developments and market preferences in the roughly concurrent early modern period of global history during the sixteenth through the late nineteenth century.

LACMA's South Asian decorative art collection is arguably the most comprehensive in the Western Hemisphere contained within a single curatorial department. It can be ranked among the top four in the world, along with the holdings of the Victoria and Albert Museum, London; the National Museum of India, New Delhi; and the Metropolitan Museum of Art, New York. Twenty-eight decorative art objects, primarily jades and glassware, were included in the seminal catalogue of what was to become the museum's core South Asian collection, *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection* (Museum of Fine Arts, Boston, 1966), but many of their attributions are now recognized as outdated and only ten works were illustrated. Moreover, in the more than half century since that currently out-of-print catalogue was published, LACMA's South Asian decorative art collection has grown to more than 200 high-quality objects.

*Mughal and Early Modern Metalware from South Asia at LACMA: An Online Scholarly Catalogue* represents the culmination of a series of permanent collection catalogues published by LACMA's Department of South and Southeast Asian Art: *Southeast Asian Art at LACMA: An Online Scholarly Catalogue* (2013); *Indian Painting*, vol. 1 (1993); *Art of Tibet*, 2nd expanded ed. (1990); *Indian Sculpture*, vol. 2 (1988); *Indian Sculpture*, vol. 1 (1986); *Art of Nepal* (1985); and *Art of Tibet* (1983). The new catalogue also continues the historical emphasis on later Indian art that was explored in several international exhibitions organized by the department: *India's Fabled City: The Art of Courtly Lucknow* (2010–11), *Images from a Changing World: Kalighat Paintings of Calcutta* (1999), *Romance of the Taj Mahal* (1989–90), and *From Merchants to Emperors: British Artists and India 1757–1930* (1986–87). The Los Angeles County Museum of Art is honored to be among the world-class museums with the permanent collection and curatorial expertise indispensable for presenting and interpreting the remarkable artistic achievements of this dynamic period of South Asian and world art.

**Michael Govan**
CEO and Wallis Annenberg Director,
Los Angeles County Museum of Art

This catalogue was supported in part by grants from the National Endowment for the Arts and the Christian Humann Foundation. These grants were essential for enabling the early planning and research for the catalogue.

As with any publication of this magnitude (more than two hundred illustrations and many years in the making), *Mughal and Early Modern Metalware from South Asia at LACMA: An Online Scholarly Catalogue* required the consultation and assistance of numerous institutions and individuals. It is not possible here to thank everyone for their specific contributions, but their collective and invaluable support and suggestions are wholeheartedly acknowledged.

In particular, special thanks must be given to the following: Google group efloraofindia.

In Canada, at the Royal Ontario Museum, Deepali Dewan.

In China, Elizabeth and John Sequeira.

In Denmark, at the David Collection, Kjeld Von Folsach.

In Finland, Oppi Untracht (deceased).

In France, Philippe Missillier.

In Germany, at the Linden-Museum, Gerd Kreisel (formerly).

In India, at the National Crafts Museum, Jyotindra Jain (formerly); R. Nagaswamy; and Z. A. Desai (translations, deceased).

In Portugal, at the Calouste Gulbenkian Museum, Nuno Vassallo e Silva.

In the United Kingdom, at the British Museum, Richard Blurton; at the Victoria and Albert Museum, Robert Skelton (formerly) and Susan Stronge; John Robert Alderman; Michael Backman; Maharukh Desai; Simon Digby (deceased); Amin Jaffer; Indar Pasricha and Taimur Palanpur; Simon Ray; Michael Spink; and Wynyard Wilkinson.

In the United States, at the Metropolitan Museum of Art, New York, Navina Najat Haidar, and Donald LaRocca; at the Virginia Museum of Fine Arts, Joseph M. Dye III (deceased), and John Henry Rice; Stephen Huyler; and Wheeler M. Thackston (translations). Special mention is due to collector Julian Sands, who generously shared his expertise and collection, including numerous exhibition loans and art donations.

Finally, sincere thanks must be given to the professional staff and volunteers of the Los Angeles County Museum of Art, who have executed myriad responsibilities with their customary diligence and enthusiasm. To be commended in particular are Chief Executive Officer and Wallis Annenberg Director Michael Govan; senior deputy director for art administration and collections, Nancy Thomas; and deputy director of exhibitions and planning, Zoe Kahr.

In the South and Southeast Asian Art department, curator and department head Pratapaditya Pal (formerly); assistant curator Julie Romain (deceased); senior curatorial administrator Nancy Fox; administrator Thomas Nixon (formerly); volunteer Ethel Heyer (deceased); and the Southern Asian Art Council (formerly).

In Conservation, director of conservation Diana Magaloni; senior conservator John Hirx, who identified the artworks' materials and techniques; conservator Silviu Boariu; and associate conservator Natasha Cochran (formerly).

In the Costume and Textiles department, curator Dale Gluckman (formerly).

In the Decorative Arts and Design department, the Rosalinde and Arthur Gilbert Foundation associate curator Rosie Mills; curator Martin Chapman (formerly); curator Timothy Schroder (formerly); and the Marilyn B. and Calvin B. Gross assistant curator Elizabeth Williams (formerly).

In Development, associate vice president of gift planning Diana Veach; director of foundation partnerships Catherine Massey; director of government and foundation grants Stephanie Dyas (formerly); director of grants Tom Jacobson (formerly); and Talbot Welles (formerly).

In Finance, budget and investment officer Mark Mitchell; budget manager Arun Mathai; senior financial analyst Wesley Brown; senior financial analyst Deanna Navarrete (formerly); and senior financial analyst Beverley Sabo (formerly).

In Graphic Design, director of graphic design Michael Pourmohsen; and designer Tommy Huang of Green Dragon Office.

In Photographic Services, supervising photographer Peter Brenner; senior photographer Steven Oliver (formerly); senior conservation photographer Yosi Pozeilov; photographer Jonathan Urban; and studio coordinator/image archive manager Laura Cherry.

In Publications, publisher Lisa Gabrielle Mark; and independent editor Jennifer Boynton.

In the Research Library, head of research libraries and archives Alexis Curry; librarian Douglas Cordell; librarian Anne Diederick (deceased); librarian Tracy Kerr (formerly); and librarian Nancy Sutherland (formerly).

In Rights and Reproductions, senior associate Dawson Weber, and associate Mike Tran.

Thank you all.

**Stephen Markel**
Senior Research Curator, South and Southeast Asian Art
Los Angeles County Museum of Art

*Knowledge of the development of Mughal and Rajput minor arts is so insufficient that any dating of these objects, such as we have undertaken below, can at best be only tentative.*[1]

Writing in *The Arts of India and Nepal*, the seminal exhibition catalogue of the Nasli and Alice Heeramaneck Collection, published in 1966 by the Museum of Fine Arts, Boston, Milo Beach recognized the still-formative state of scholarly knowledge regarding South Asian decorative art. In the more than fifty years since then, our understanding of the South Asian decorative art objects from the Heeramaneck Collection now owned by the Los Angeles County Museum of Art (LACMA), and South Asian decorative art in general, has progressed significantly. Primarily through the pioneering efforts of passionate collectors and curators of major institutions—and particularly the generations of South Asian specialists at the Victoria and Albert Museum, London—many more sumptuous objects have been published and elucidated in numerous catalogues, all adding to our collective body of knowledge. In recent years, moreover, several studies have reexamined or more deeply assessed South Asian pictorial and decorative art objects in order to present a revised attribution of their dating, geographical origin, and/or associated chronology of development.[2] These reassessments were made possible through our expanded artistic awareness and curatorial expertise, often aided by scientific examinations and analytical techniques that are increasingly crucial for ascertaining an object's true nature.[3] The current publication continues this mode of tandem inquiry, with the research of curator and scientist combined to facilitate a greater understanding of these extraordinary works of art. John Hirx, LACMA's senior objects conservator, identified the materials and techniques, and the extensive discussions we had while examining the objects in the Conservation Lab substantially informed my curatorial interpretations. This volume contains the curatorial content only. The scientific findings are expected to be published in due course.

This publication focuses on the Imperial Mughal period (1526–1858) of South Asian history and the overlapping early modern period of global history, here defined as the sixteenth through the late nineteenth century, a time when many of the Mughals' allied and rival dynasties, as well as the artistically influential European and Middle Eastern kingdoms, were active. The curatorial introduction, "South Asian Decorative Art at LACMA," is a synopsis of the development and scope of the South and Southeast Asian Art Department's collection. It explicates the major types of diverse media that fall under the decorative art rubric, excluding carpets and textiles, which are administered separately by the museum's Costume and

Textiles Department. The extended entries focus solely on metalware, because that is the largest unpublished portion of the collection, and because it is the media with the greatest potential for maximizing the combined curatorial and scientific approach incorporating different areas of expertise. The entries include detailed object descriptions, vessel morphology, cross-cultural and cross-media sources of possible direct or indirect artistic inspiration, stylistic analyses of affiliated works and relevant comparisons, design symbolism, and considerations of chronology and formal development. A comprehensive bibliography provides a primary reference resource.

Special mention of the curatorial writing style is also warranted. One of the museum's mandates is to introduce and interpret artistic material culture to multiple audiences, and texts are intended to be accessible at the undergraduate level. Because South Asian metalware is taught primarily in graduate courses, however, we chose a layered approach, incorporating copious notes for graduate students and scholars.

NOTES

1 Beach 1966, p. 161.

2 For arms and armor, see Elgood 2017; for *bidri*-ware, see Parodi 2014b; for jades, see Stronge 2011–12; for Deccani carpets, see Cohen 2011; for Mughal floral imagery, see Stronge 2008a; and for ivories, see Markel 2006c.

3 For example, see Parodi et al. 2010; Sax et al. 2007; and Canby 2008.

# South Asian Decorative Art at LACMA

*The cupp was of gould, sett all over with small turkyes [turquoise] and rubies, the cover of the same sett with great turquises, rubyes and emralds in woorks, and a dish suteable to sett the cupp upon. The valew I know not, because the stones are many of them small, and the greater, which are also many, are not all cleane, but they are in number about 2,000 and in gould about 20 oz.*[1]

As evinced by this awed description of a bejeweled golden cup given in 1616 by the Mughal emperor Jahangir (r. 1605–27) to Sir Thomas Roe, the English ambassador to Jahangir's court from 1615 to 1619, lavishly crafted works of decorative art were created for the ruling courts and wealthy elite of the major dynasties and kingdoms across South Asia from the sixteenth through the nineteenth century. In terms of political power and artistic influence, the most important were the Imperial Mughals, Central Asian Muslim warriors who conquered northern India and the region that is now Pakistan in the early sixteenth century, establishing a mighty empire that lasted until the mid-nineteenth century. Grand architectural wonders such as the Taj Mahal (built 1632–43), refined paintings for albums, and ornate decorative art objects visually characterize the Mughal era.[2] The Mughals' strategic use of artistic splendor to proclaim their wealth and sense of identity was emulated by their contemporary allies and rivals, especially the Islamic courts of the Deccan in south-central India, the Hindu Rajput (princely states) and Sikh kingdoms of western and northern India, and the Hindu dynasties of southern India.[3] Following the heyday of the Mughals, successor courts in the early modern era emulated their artistic splendor, especially at Lucknow.[4]

More appropriately termed "luxury arts" or "court arts" for their opulence and frequently royal patronage, these sumptuous works were typically fashioned from the most precious materials available through international trade and domestic production. In function, the object types range from elegant drinking vessels and fine jewelry to deadly daggers and ornate writing cabinets. While form occasionally follows function, especially in the case of glassware, the object shapes are more often inspired by the natural world due to the Mughals' fondness for such imagery and their political use of it as dynastic symbolism.

Nephrite jade was the Mughals' most distinctive and versatile medium of choice.[5] It was used to fashion a wide range of palatial objects, such as serving and dining vessels, as well as numerous ornate items for personal and military use, such as jewelry and weapon hilts. Other spectacular types of luxury arts favored at the Mughal and other South Asian courts include gem-set and enameled jewelry, weapons and vessels made of precious or base metals, imported and indigenous glassware, inlaid hardwood furniture, ivory hilts and ornamental veneers, brilliantly glazed ceramics, and exotic items inspired by nature. Regardless of medium, form, or function, South Asian decorative art objects epitomize the opulent lifestyle and refined aesthetic sensibilities of their royal and wealthy patrons.

The first principal example of South Asian decorative art to enter the museum's current collection was the *Parasol Handle with Deities and Dancers*[6] (figs. 1, 2). Originally classified as Southeast Asian from the early twentieth century,[7] it has been reattributed to Chennai (formerly Madras), c. 1875–1900. The handle is made of silver-plated copper alloy repoussé, fashioned in a distinctive south Indian metalware style called "swami" work. It was donated from the collection of Colonel and Mrs. George J. Denis in 1941 to what was then known as the Los Angeles County Museum of History, Science, and Art, which in 1963 bifurcated into the Natural History Museum of Los Angeles County and the Los Angeles County Museum of Art (LACMA).

Prior to LACMA's core acquisition in 1969 of the renowned Nasli and Alice Heeramaneck Collection of Indian and Himalayan Art (345 works of art, including numerous jades and glassware),[8] the museum possessed only about fifty diverse South Asian works, primarily album paintings and sculptures. In addition to the *Parasol Handle*, the most notable decorative art objects among these early holdings are an exquisite white nephrite jade *Bowl with Handles*[9] attributed to a Mughal lapidarist, c. 1750 (fig. 3), and an ebony and rosewood *Side Chair*[10] created in the Coromandel Coast region of Tamil Nadu, c. 1680–1700 (fig. 4). Although this seminal corpus is sparse in number, the artistic quality and representations of key geo-cultural object types aptly set the stage for the development of the museum's now world-class collection of South Asian decorative art, which began to be formed in earnest with the Heeramaneck acquisitions and continued through the largesse of multiple donors and sources of patronage. As we shall see, objects were typically acquired in small groups donated by collectors with specialized interests, as part of a series purchased over time, with the intent of augmenting a particular area of the department's holdings, and by individual donations and purchases. In accordance with the prevailing art historical methodology for studying decorative art, LACMA's assemblage is addressed below by medium and object type. A select work in each media group, not featured in the catalogue's extended entries, will be discussed to elucidate its aesthetic merit and underlying cultural and technical complexity.

## JADE AND HARDSTONES

Because they employ sculpted forms for a decorative purpose, South Asian jades are a highly developed mode of expression that brilliantly blurs the conceptual boundaries between decorative art and sculpture. From the early seventeenth through the mid-nineteenth century, nephrite jade was the preeminent decorative art medium of the Mughal Empire (1526–1858), as well as at certain contemporaneous courts in the Deccan. Mughal jade working presumably began under the Mughal emperor Akbar (r. 1556–1605), but did not achieve its full efflorescence as an art form until the reigns of the two great aesthetes of the dynasty, the emperors Jahangir (mentioned above) and Shah Jahan (r. 1628–58). A broad spectrum of object types was fashioned from blocks of nephrite jade imported from Central Asia,[11] including drinking (fig. 5), dining, and serving vessels, as well as numerous items for personal and military use, such as jewelry and weapon hilts.

Fig. 1

Fig. 2

Fig. 1 *Parasol Handle with Deities and Dancers*, India, Tamil Nadu, Chennai (Madras), c. 1875–1900. Silver-plated copper alloy repoussé, 14⅛ × 1⅜ in. (35.9 × 3.5 cm). Los Angeles County Museum of Art, collection of Colonel and Mrs. George J. Denis (41.7.5)

Fig. 2 Figure of Nataraja, detail of *Parasol Handle with Deities and Dancers*. Los Angeles County Museum of Art, collection of Colonel and Mrs. George J. Denis (41.7.5)

Fig. 3

Fig. 3 *Bowl with Handles*, India, Mughal Empire, c. 1750. White nephrite jade, 2¾ × 6 × 7¼ in. (7 × 15.2 × 18.4 cm). Los Angeles County Museum of Art, Mr. and Mrs. Allan C. Balch Collection (M.45.3.410)

Fig. 4

Fig. 5

Fig. 4 *Side Chair*, India, Tamil Nadu, Coromandel Coast, c. 1680–1700. Ebony, rosewood, cane, and brass fittings, 37 × 21 × 18¼ in. (93.9 × 53.3 × 46.4 cm). Los Angeles County Museum of Art, gift of Mr. J. Edward Eberle (56.27.1)

Fig. 5 Manohar (India, active 1582–c. 1625) and Abu'l Hasan (India, b. 1588, active 1600–c. 1635), *Emperor Jahangir* (r. 1605–1627) (cropped detail), India, Mughal Empire, 1620–25. Ink and opaque watercolor on paper, 4⅛ × 2⅛ in. (10.5 × 5.4 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.83.1.5)

A crucial technical aspect of jade is that, due to its hardness, it could not be carved using steel or iron chisels. Rather, blocks of raw nephrite were cut into appropriately sized pieces using a bow or string saw and an applied abrasive slurry of diamond or quartz particles or silicon carbide powder (later and better known as Carborundum). Jade workers used hand-powered bow lathes outfitted with terminals for grinding, shaping, and polishing, boring holes, and engraving to create the desired final forms. Superb dexterity was necessary to manipulate the jade against the rotating terminal with one hand while turning the bow lathe with the other, and South Asian artists achieved remarkably delicate shapes and modulated surfaces.[12]

The Nasli and Alice Heeramaneck Collection of Indian and Himalayan Art at LACMA is particularly strong in Mughal jades, and it also includes several artistically related hardstones, rock crystal, agate, and marble. The Department of South and Southeast Asian Art currently holds nineteen jade and hardstone works from the Heeramaneck Collections,[13] as well as eight examples from miscellaneous sources; they range from the mid-seventeenth through the mid-twentieth century. The jade works comprise ten daggers or dagger hilts, four drinking or serving vessels, two Qur'an stands (one made of a jade simulant, lizardite serpentine), two containers, a hookah mouthpiece, a mirror, a fly-whisk handle, a powder primer flask, and an opium spoon. There is also a rock crystal perfume bottle and dish, an agate bowl, and a marble hookah base.

Historically the most important and aesthetically the finest South Asian jade in LACMA's collection is a dagger hilt in the form of a horse's head, superbly modeled in aqua-green jade with areas of burnt orange highlighting the delicately incised mane[14] (fig. 6). The horse likely represents an Arabian stallion, which was generally regarded as the superior breed by the Mughals and, therefore, befitting the supreme status of the emperor.[15] In addition to depicting the horse in naturalistic detail, the master lapidary endowed his representation with a martial spirit appropriate to the emperor Aurangzeb (r. 1658–1707), who spent much of his rule on military campaigns. The imperial charger is ready for battle: his ears are laid back, his nostrils flare, and his lips snarl. An additional noteworthy feature is the gently rippled profile of the throat on the finger side of the pommel, which is designed to facilitate an improved grip. The mouth of the hilt adjoining the blade is decorated in quintessential Mughal fashion with bas-relief split acanthus leaves flanking a tulip enlivened by a curled petal.

An inscription, damascened in gold on the almost certainly original watered-steel blade,[16] is contained in two cartouches bordered by flowering vines. It states that the dagger (*khanjar*) belonged to Emperor Alamgir (Aurangzeb) and dates from 1660–61 (AH 1071).[17] Extending along the blade's central axis is an acanthus leaf, a favored Mughal decorative motif, and a royal parasol, a specific indication of its imperial ownership.[18]

Fig. 6

Fig. 6 *Dagger* (khanjar) *of Emperor Aurangzeb* (r. 1658–1707) *and Sheath* (detail of hilt), India, Mughal Empire, dated 1660–61. Light green nephrite jade hilt; steel blade inlaid with gold; wood sheath covered in velvet with metallic thread, dagger: 13¾ × 2 in. (34.9 × 5.1 cm); sheath: 10 × 1⅝ × ¾ in. (25.4 × 4.1 × 1.9 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.7a-b)

The zenith of the domestic glass industry and international trade in premodern South Asia occurred in the Mughal period (1526–1858), particularly during the consecutive reigns of the emperors Jahangir, Shah Jahan, and Aurangzeb. Contemporaneous paintings depicting life at the Mughal and regional courts document the use of exquisite glass wine decanters, cups, tumblers, goblets, bottles, trays, flower vases, and hookahs (fig. 7). Historical trade records, accounts of visiting European travelers, and Imperial Mughal memoirs and treasury inventories all attest to the high regard for glass objects. In the *A'in-i Akbari* [Institutes of Akbar], an account of the culture and customs of the early Mughals written in 1596–97 by the court chronicler Abu'l Fazl (1551–1602), it is recorded that glass was produced in Bihar in eastern India and in Alwar near the Mughal capital of Agra in north-central India.[19] Reports from the second half of the seventeenth century mention that glass bottles were made in English and Dutch factories in Patna in eastern India, and that glass was tempered in Gujarat in western India.[20] By the early eighteenth century, additional centers of indigenous glass-making had sprung up in western India, producing a mixture of European and Indo-Islamic vessel forms. In the late eighteenth and nineteenth centuries, many European glass chandeliers and lamp chimneys were imported to decorate Indian palaces. Blocks of English glass were also imported for local production of various vessels.

LACMA's Indian and "Indianate"[21] glass collection contains twenty-nine exceptional vessels, ranging from the late seventeenth to the early nineteenth century.[22] Hookah bases represent seven of the vessels. Besides hookahs, the earliest and most important glassworks are a Venetian export ware vase (discussed below) and a cobalt blue teapot and matching cup (see p. 195) inscribed with the crest of John Deane, governor of Bengal (d. 1751). Various bottles and containers comprise the remaining glass objects. The museum's glass holdings were primarily acquired from two well-known collections: Nasli and Alice Heeramaneck in 1969 (glassware accessioned in 1976), and Hans and Varya Cohn in 1988. Individual donations (in 1984, 1990, and 2002) and purchases (in 1989 and 2002) complete LACMA's corpus of South Asian and Indianate glassware.

The earliest and rarest glass vessel in the museum's South Asian collection is a flower vase of clear Venetian or *façon de Venise*[23] glass with enameled decoration, attributed to c. 1670–1700[24] (figs. 8a, 8b). The hourglass-shaped vase has an irregular, meandering ribbon of peacock-blue glass—a characteristic of Venetian and *façon de Venise* glassware—encircling the throat at its narrowest diameter. Beneath the trailing ribbon, the vessel flares out into an inverted funnel that curls back to a short, vertical neck above a slightly flattened, bulbous body. The ribbon and the vessel's distinctive shape are of crucial importance in helping to determine the vase's date and place of origin. Pattern drawings (fig. 9) accompanying manufacturing orders dated 1669, 1670, and 1671 for such "flouer pott glasses"[25] and various vessels depict a closely related flower vase shape, albeit graced with decorative winged handles. The patterns were sent by John Greene, the well-known London glass dealer, to Allesio Morelli, a Venetian glassmaker specializing in the international glass trade.

Fig. 7

Fig. 7 Attributed to Govardhan (India, Mughal, active c. 1596–1645), detail of border figures in *Hunters in a Forest*, folio from the *Gulshan Album*, India, Mughal Empire, 16th–early 17th century (verso). Opaque watercolor, gold, and ink on paper, image: 10 × 6⅜ in. (25.4 × 16.2 cm); sheet: 16⅝ × 10½ in. (42.2 × 26.7 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.78.9.11)

Fig. 8a

Fig. 8b

Fig. 8a *Flower Vase*, Italy, Venice (export ware made for the Indian market), c. 1670–1700. Clear and blue Venetian or *façon de Venise* glass with white and blue enamel, height: 9 in. (22.9 cm); diameter: 6 in. (15.2 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.11) . This view shows transmitted light.

Fig. 8b A view of the *Flower Vase* showing reflected light. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.11)

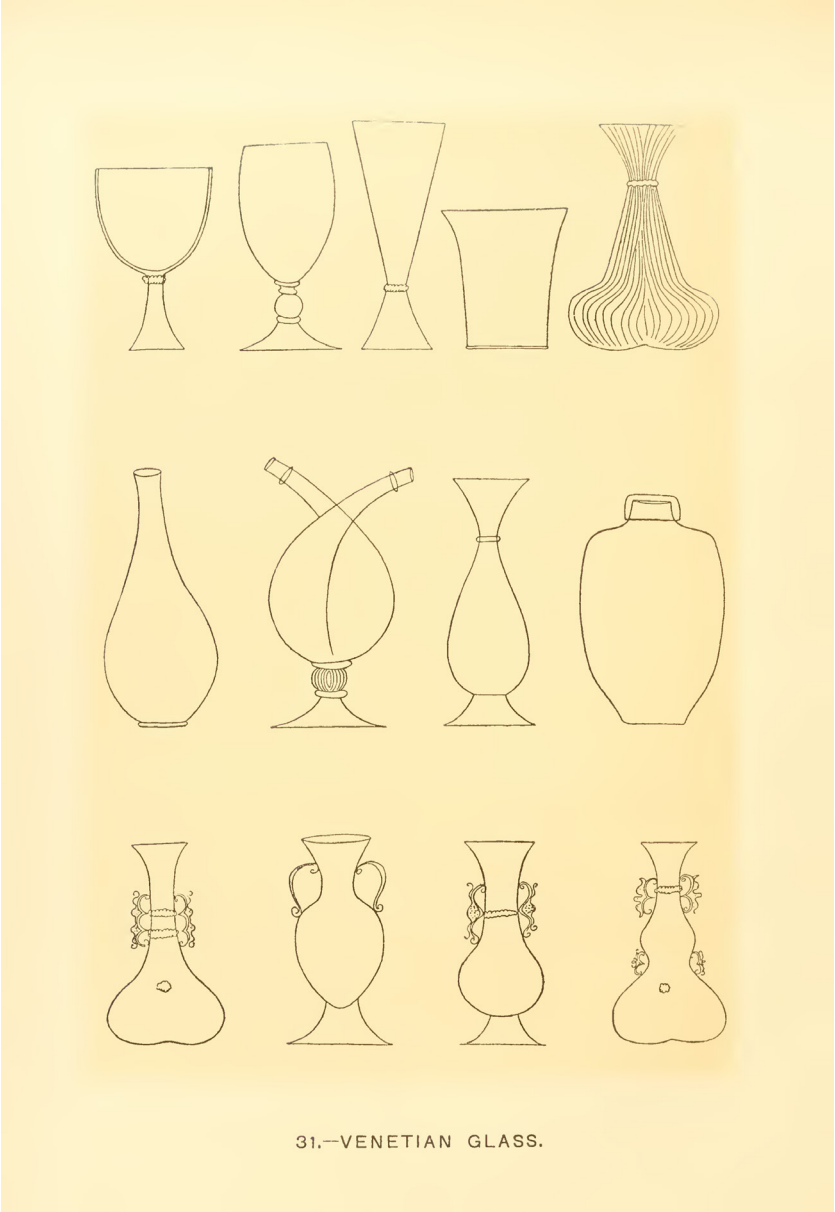



Fig. 9

Fig. 9 John Greene drawing sent to Allesio Morelli. Source: Hartshorne, A., *Old English Glasses*, London and New York: Edward Arnold, 1897 (p. 233, pl. 31). See bottom right illustration.

LACMA's Indianate flower vase is embellished with enamel designs most likely executed by a European artist working in what was imagined to be an "Indian style."[26] The enamel decoration, predominately white with blue accents, features a star pattern on the upper neck, while on the lower neck and body are various animals and hunting scenes, the latter of which are set within a cuspate trellis pattern of split acanthus leaves. A fascinating technical feature of the vase is that the painted enamel decoration has the dichroic property of exhibiting different colors by reflected or transmitted light. Accordingly, despite being executed in the same enamel color, the design elements that appear white are due to their reflected light (see fig. 8b), whereas the patterns that appear golden are due to transmitted light. These same dichroic variations are also found on what may be the vase's only surviving mate, now in the Minneapolis Institute of Art[27] (MIOA). The chief ornamental difference of the MIOA vase is the addition of Islamic-style *mihrabs* (prayer niches or arch designs) and framing motifs on the neck. There is also a broader palette of enamel color used for the coats of the animals depicted on the neck and body.

## METALWARE

An extraordinarily diverse range of sophisticated gold, silver, and base-metal wares was developed in South Asia from the sixteenth through nineteenth century. During the early Mughal period, northern Indian metalware was conceptually revitalized by new vessel forms, types, and decoration introduced from the extensive array of Middle Eastern and Central Asian Islamic metalware. Judging from the representations in the oversize illustrations of the *Hamzanama* [Adventures of Hamza], created between c. 1557–73,[28] early Mughal metalware perpetuated Iranian and Central Asian metalware conventions of form and function[29] (fig. 10); stylized animal heads only occasionally serve as terminal and spout motifs, and decoration consists primarily of geometric designs.[30] Soon, however, northern Indian metalware was transformed into a dynamic, hybrid creation.

The exposure of the Mughal emperors and artists to the engravings and painted borders in European herbal books and religious manuscripts, and to South Asia's rich flora and fauna, particularly after Emperor Jahangir's visit to the lush, flower-filled valleys of Kashmir in 1620,[31] combined to engender a major artistic transformation in Indian metalware and its companion arts.[32] There was an increased predilection for floral and animal imagery, and naturalistic flowering plants formally arranged against a plain background became the Mughal dynastic leitmotif, as epitomized on the Taj Mahal.[33] In Mughal metalware, and South Asian decorative arts in general, the ornamentation—and often the overall shape of a vessel, container, weapon hilt, or other luxury object—frequently derived from forms found in nature.[34] The Mughals' naturalistic flowering plant morphed into myriad manifestations as the multimedia design motif spread across much of South Asia. Individual plants became fuller and more complex, and fantastical flowers were imagined, such as this exotic bouquet of sundry blossoms growing from a single stalk, attributed to the Deccan(?), c. 1650–1700[35] (fig. 11).

The astounding wealth of the Mughal court also inspired a significant evolution in technique and the use of costly materials. Seventeenth-century gold and silver pouring and serving vessels were particularly sumptuous, sometimes inlaid with well over a thousand spectacular gemstones. These ornate Mughal vessels are exceedingly rare today: most were stripped of their jewels and melted down for their cash value. Mughal vessels of precious materials are often shown in contemporary paintings, however, such as this border illustration

Fig. 10

Fig. 11

Fig. 10 Attributed to Shravana (India, active c. 1565–1600) and Dashavanta (India, active c. 1565–1584), detail of painted wall niches with vessels in *Prince Qasim and the Champions of Iran and Turan*, folio from *Hamzanama (Adventures of Hamza)*, India, Mughal Empire, c. 1570 (recto). Opaque watercolor, gold, and ink with mica on cotton (recto), image: 26⅝ × 20¼ in. (67.6 × 51.4 cm); sheet: 31 × 24⅞ in. (78.7 × 63.2 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.78.9.1)

Fig. 11 *Exotic Flowering Plant* (cropped detail), India, Deccan region(?), c. 1650–1700. Opaque watercolor and gold on paper, image: 6¾ × 4⅛ in. (17.2 × 10.5 cm); sheet: 11¼ × 7⅜ in. (28.6 × 18.7 cm). Los Angeles County Museum of Art, gift of Jane Greenough Green in memory of Edward Pelton Green (AC1999.127.14)

detail (fig. 12), attributed to c. 1610, by the Mughal master artist Govardhan (active c. 1596–1645).[36] The finest surviving examples were looted from Delhi by the Iranian king Nadir Shah in 1739 and presented by his embassy in 1741 to Empress Elizabeth Petrovna (r. 1741–62), daughter of Peter the Great of Russia. They are now in the collection of the Hermitage Museum, St. Petersburg, Russia.[37]

## ENAMELED METALWARE

The earliest reliable reference to Indian enameled metalware in the Mughal era was made during the rule of Emperor Akbar, when the official court chronicler, Abu'l Fazl, recorded that enamelers (*minakar*) were working in imperial ateliers.[38] Mughal artists most likely learned enameling techniques from Portuguese and other European goldsmiths working in Goa.[39] In the seventeenth and eighteenth centuries, additional knowledge of enameling techniques was introduced by European and Iranian goldsmiths and jewelers working in various royal Indian workshops. By the nineteenth century, the production of enameled metalware had become widespread throughout South Asia. The leading centers were Delhi; Alwar, Bikaner, Nathdwara, and especially Jaipur in Rajasthan; Lucknow and Varanasi (Banaras) in Uttar Pradesh; Hyderabad in Andhra Pradesh; Kangra and Kulu in Himachal Pradesh; Kashmir; and Hyderabad and Multan in present-day Pakistan. Each center developed its own distinctive palette of colors and designs: Jaipur is famous for its red and green enameled floral forms set against a white enameled background; Lucknow features distinctive blue and green enameling, primarily floral and vegetal decoration, as well as occasional landscape vignettes; and Varanasi is renowned for its delicate pink enameling.[40] The pink accents on a technically sophisticated enameled falcon (fig. 13) suggest it is most likely from Varanasi.[41] See pp. 78–139 for a detailed discussion of LACMA's South Asian enameled metalware.

The vast majority of Indian enameled objects were created using the champlevé technique, in which designs are engraved or ground into a metal surface, then filled with pastes of powdered glass and various metallic oxides that determined the color. The objects had to be fired several times to accommodate the different melting temperatures of the pastes. Finally, the objects were ground smooth and polished. Occasionally, low-relief cut or hammered designs are visible beneath transparent enamels. The cloisonné technique of separating areas of enameling with thin wire was only rarely used. Enamel decoration was also simply painted onto the surface of the metal before firing.

## *BIDRI*-WARE

During the Mughal and early modern era, a distinctive metalworking tradition known as *bidri*-ware evolved in the Deccan region of south-central India. Used to fashion a wide range of palatial and personal objects, *bidri*-ware is made from a predominately zinc-based alloy, along with smaller amounts of lead, copper, and/or tin. *Bidri*-ware ornamentation is produced with multiple, often combined techniques: the inlay of sheets of precious metals and single strands of wire, and the overlay of a sheet of precious metal with floral and geometric designs cut out in silhouette. Brass or brass mixed with gold was initially favored for the inlaid and

Fig. 12

Fig. 13

Fig. 12 Attributed to Govardhan (India, Mughal, active c. 1596–1645), detail of a border figure in *Hunters in a Forest*, folio from the *Gulshan Album*, India, Mughal Empire, 16th–early 17th century (verso). Opaque watercolor, gold, and ink on paper, image: 10 × 6⅜ in. (25.4 × 16.2 cm); sheet: 16⅝ × 10½ in. (42.2 × 26.7 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.78.9.11)

Fig. 13 *Falcon on a Pedestal*, India, Uttar Pradesh, Varanasi, late 19th century. Enameled silver and repoussé silver inlaid with glass, 7½ × 4 × 5 in. (19.1 × 10.2 × 12.7 cm). Los Angeles County Museum of Art, Christian Humann Asian Art Fund (M.86.191.2)

overlaid ornamentation, but it was generally superseded by silver around 1700–25. *Bidri*-ware was first made for temple use in the early fifteenth century by artisans in Bijapur in Karnataka, but an offer of full royal patronage by the Bahmani Sultanate ruler Ahmad Shah II (r. 1436–58) soon lured them to his kingdom in Bidar (whence the technique's adjectival name), near Hyderabad, Andhra Pradesh. The production of *bidri*-ware flourished at Bidar and Hyderabad from the late sixteenth through the nineteenth century, achieving its artistic zenith between 1650 and 1725[42] (fig. 14). By the late eighteenth and nineteenth centuries, *bidri*-ware was produced at other Muslim courts in northern India, principally at Purnea in Bihar, Murshidabad in Bengal, and Lucknow in Uttar Pradesh. There are also contemporaneous painted representations of hookahs that have the appearance of *bidri*-ware, as shown in this terrace-scene detail attributed to Hyderabad(?), c. 1750[43] (fig. 15).

## MISCELLANEOUS METALWARE

There are numerous other important regional, temporal, ritual, secular, and folk traditions of South Asian metalware. Sophisticated silver metalware was produced in Delhi, in various centers in Rajasthan, and in Pune (formerly Poona), the wealthy capital of the Maratha kingdom in Maharashtra. The unique metalware and jewelry of Pratapgarh in southern Rajasthan featured the fusion of incised gold foil onto green, blue, and/or red glass surfaces. The districts of Sialkot and Gujrat in present-day Pakistan are associated with a technique called *koftgari* (or damascene inlay), which involved the overlaying of fine gold wire onto an iron surface. Thanjavur (formerly Tanjore) is known for Hindu "swami" metalware, and Cuttack in Orissa, Karimnagar in Andhra Pradesh, and Dacca (formerly Dhaka) in modern Bangladesh are associated with delicate silver filigree work. Colonial-period silver was produced in Kolkata (formerly Calcutta) and Delhi, and European-influenced gold and silver metalware was made in Kutch in Gujarat (see pp. 190–229). Finally, a wide range of everyday and folk brassware was made throughout South Asia.

## METALWARE AT LACMA

LACMA's collection of South Asian metalware comprises eighty-two specimens: one gold work and thirty-nine silver or gilded silver, eight enameled silver, six iron or steel, thirteen copper alloy (brass and bronze), eleven *bidri*-ware,[44] and four mixed-media objects from Pratapgarh. Object types include forty-two vessels or containers, eight hookahs (one complete and seven bases) and two mouthpieces, eight betel implements, six rose water sprinklers, three daggers or swords, four oil lamps, one candelabrum, and several sundry items. Forty-nine objects were gifts and thirty-four were purchases. The patronage sources are diverse: twenty-four silver objects were generously donated by Julian Sands; seven works were formerly in the Heeramaneck Collection; four *bidri*-ware objects were donations from Margot and Hans Ries; five acquisitions were funded by the Southern Asian Art Council (active 1996–2017); and an important Mughal brass ewer (see p. 46) was a gift through LACMA's 1995 Collectors Committee. A number of objects were acquired with various internal museum funds and deaccession proceeds.

Fig. 14

Fig. 15

Fig. 14 *Tray*, India, Karnataka, Bidar, c. 1650–1700. *Bidri*-ware, height: 1½ in. (3.8 cm); diameter: 17¾ in. (45.1 cm). Los Angeles County Museum of Art, the Nasli M. Heeramaneck Collection, gift of Joan Palevsky (M.73.5.160)

Fig. 15 Detail of *bidri*-ware(?) hookah in *Musical Performance*, India, Andhra Pradesh, Hyderabad(?), c. 1750 (recto). Opaque watercolor, gold, and ink on paper, image: 10½ × 6¾ in. (26.7 × 17.2 cm); sheet: 14⅜ × 10¼ in. (36.5 × 26 cm). Los Angeles County Museum of Art, gift of Jane Greenough Green in memory of Edward Pelton Green (AC1999.127.44)

One of the finest silver objects not discussed in this catalogue's extended entries is an exceptional amalgam-gilt silver tray (fig. 16) attributed to Pune, c. 1800.[45] Pune, near Bombay (now Mumbai), was among the largest and wealthiest cities in South Asia in the eighteenth and early nineteenth centuries, with a population exceeding a hundred thousand.[46] It was the hereditary home of the *peshwas* (prime ministers) of the Maratha kingdom, which rivaled and ultimately succeeded the great Mughal Empire in political and economic importance during this period. The peshwas led an opulent lifestyle in their palace at Pune, and it is likely this outstanding silver tray may have once graced the dining table of a peshwa or one of the many prosperous merchants of Pune.

The tray was originally used for serving betel nut quids, sweetmeats, and other delicacies, and/or for bestowing ceremonial presents or offerings. The elegantly incised medallion, depicting a poppy flower in the center of a stylized lotus blossom, is surrounded by bands of floral and vegetal scrolls with pearl borders. Concentric areas of decoration radiate outward from the medallion, and the tray's broad, plain expanse accentuates the decoration of both the medallion and the scrolls. The double row of semicircular fluting, the outer row of which is angled upward to form the side of the tray, is reminiscent of architectural niches. Another band of floral and vegetal scrolls falls between the fluting and a plain, raised rim. The fluting is a quintessential design feature of South Asian metalware, and double rows of fluting are particularly characteristic of silver metalware made in Pune and adjacent central India.[47]

## JEWELRY

The jewelry heritage of South Asia is vast.[48] Numerous regional and subregional styles exist, as well as technical and symbolic variations favored by different courts, socioreligious groups, and genders. Generally, however, a broad distinction can be drawn between the jewelry forms of northern and southern India and their neighboring regions. Northern traditions are typified by the famed gem-encrusted and enameled masterpieces of the Mughal[49] and early modern eras, and two portraits depict the type and amount of jewelry worn in northern India during this period. The earliest painting is a portrait of Shah Jahan attributed to c. 1650;[50] the later painting, from c. 1850, depicts a Delhi courtesan[51] (figs. 17, 18). Mughal and Lucknow jewelry typically employs gems, and floral, avian, and geometric designs are the primary decorative motifs, whereas Rajput works are also often graced with images of Hindu deities.

The dramatic traditional jewelry of southern India differs from its better-known northern counterparts in material, technique, form, and cultural meaning. Heavy gold works with intricate detailing and smaller gemstones were favored by the court and elite, and for religious use. Examples include this late-nineteenth-century gold necklace with rudraksha (eye of Rudra/Shiva) beads, inscribed as belonging to a member of the Chettiyar merchant community[52] (fig. 19), and the jewelry worn by the Hindu deity Subrahmanya in a painting from Thanjavur attributed to c. 1875–1925[53] (fig. 20). Gold was the preferred medium, although silver was also used. The metals were cast and finished with chisel-cut designs derived primarily from nature. Sheet gold was frequently employed for repoussé figural, vegetal, geometric, and architectural decoration. The backs of southern Indian pieces were generally

Fig. 16

Fig. 16 *Tray*, India, Maharashtra, Pune, c. 1800. Amalgam-gilt silver, ¾ × 14⅛ in. (1.9 × 35.9 cm). Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (AC1999.248.1)

Fig. 17

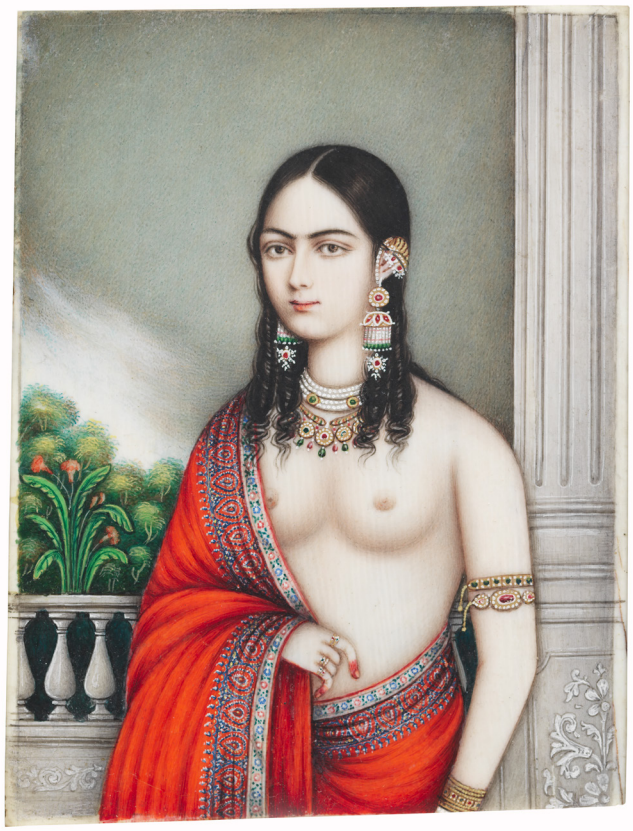


Fig. 18

Fig. 17 Attributed to Bichitr (India, active c. 1610–1660), *Emperor Shah Jahan (r. 1628–1658)* (cropped detail, verso), folio from the *Late Shah Jahan Album*, India, Mughal Empire, c. 1650. Opaque watercolor, gold, and ink on paper, image: 8 × 4⅞ in. (20.3 × 12.4 cm); sheet: 14½ × 10 in. (36.8 × 25.4 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.78.9.15)

Fig. 18 *Courtesan*, India, Delhi, c. 1850. Opaque watercolor, gold, and silver on ivory, 4 × 3 1/16 in. (10.2 × 7.8 cm). Los Angeles County Museum of Art, Southern Asian Art Council (M.2001.103)

Fig. 19

Fig. 20

Fig. 19 *Necklace with Shiva's Family*, India, Tamil Nadu, late 19th century. Gold inlaid with rubies and a diamond; rudraksha (eye of Rudra/Shiva) beads (*Elaeocarpus* seeds); silver back plate on clasp, 9 × 5 × 1 in. (22.9 × 12.7 × 2.5 cm). Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart (M.85.140)

Fig. 20 *Subrahmanya and Attendants* (cropped detail), India, Tamil Nadu, Thanjavur (Tanjore), c. 1875–1925. Opaque watercolor, gesso, and glass insets on paper mounted on board, unframed: 20 × 16 in. (50.8 × 40.6 cm). Los Angeles County Museum of Art, purchased with Harry and Yvonne Lenart Funds (AC1994.130.1)

not embellished with enameled designs, as was common on northern examples. When gemstones were included in southern Indian jewelry, they were principally utilized for their perceived astrological effects and to embody Hindu divinities and sacred animals.

LACMA's holdings of South Asian jewelry are equally divided between northern and southern Indian representations, with eight examples from each geo-cultural tradition, and consist of a pair of enameled bracelets from the Heeramaneck Collection, two armlets, a wedding crown and two head ornaments, two pairs of earrings, two pendants, two rings, a necklace, a belt, a sword belt fitting, and an ascetic's pectoral plaque. The aesthetic strength of the collection is in its southern material, which features several sophisticated gold works, including the armlet described below. Thirteen of the sixteen works were purchased with funds from a variety of sources.

One of LACMA's most technically accomplished South Asian jewelry items is an armlet made of repoussé and chased gold, opalescent glass beads, and an inset gray topaz (fig. 21). Attributed to Chennai, c. 1850–1900,[54] it epitomizes a traditional type of ornament worn by southern Indian Hindu women on their upper arms. Distinguished by its exceptional workmanship, this superb armlet features delicate openwork panels of micro-repoussé and chased gold attached to a solid backing sheet of gold. Plain sheet gold is also used as a support backing for intricate micro-repoussé gold filigree images of human, animal, and mythological figures surrounded by floral embellishments, all drawn from the rich artistic repertoire of Indian art and culture. The central image on the front depicts the Hindu god Krishna dancing triumphantly on Kaliya, a serpent king who had terrorized the countryside before being vanquished by Krishna and converted to his worship. Krishna and Kaliya are flanked by female attendants waving honorific fly whisks symbolic of Krishna's divine status. Additional figures set within the lacelike jungle of floral motifs include, at the top of the armlet, a *kirtimukha* (face of glory) paired with peacocks and, along its sides, winged griffins, elephants, tigers, and rearing lions.

## FURNITURE AND OTHER WOOD OBJECTS

From the sixteenth through nineteenth century, to satisfy both the significant international market and domestic demand, a dazzling array of wood furniture and other domestic items was manufactured throughout South Asia. Major trade hubs existed in Goa, Bombay (now Mumbai), Kolkata, and Vishakhapatnam (formerly Vizagapatam). Prominent centers of production extended along both coasts of India and the Sindh region of present-day Pakistan, in the Mysore region of the Deccan, and in Delhi and across northern India.[55] Although the majority of furniture types derived from European woodworking traditions, they are decorated primarily with Mughal floral motifs and contemporaneous figural types found in South Asian regional painting. The ornamentation consists of gilding and various inlay techniques, including micro-mosaic work and fine marquetry in exotic woods, ivory, and mother-of-pearl.

Fig. 21

Fig. 21 *Armlet with Krishna Dancing Triumphantly on the Serpent King*, Kaliya, India, Tamil Nadu, Chennai (Madras), c. 1850–1900. Repoussé and chased gold, opalescent glass beads, and inset gray topaz, 4¼ × 2¾ × 3⅛ in. (10.8 × 7 × 7.9 cm). Los Angeles County Museum of Art, purchased with funds provided by the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.2002.83)

Cabinets are the largest and most elaborately ornamented objects, particularly the type known as fall-front cabinets, in which the front cover, hinged at the bottom, opens to reveal interior drawers and sumptuous decoration. Myriad ornate wood cabinets were produced along the western coast of South Asia during this period, and they were highly prized as luxury items. They were also considered essential security equipment by both Europeans and South Asians, and they frequently served as strongboxes for valuables, seen in this mid-seventeenth-century Mughal border illustration of South Asian jewelry and weaponry merchants (fig. 22).[56] In addition, Europeans used the cabinets as portable desks, known as writing slopes, that could store stationery and important documents.[57]

There are seventeen South Asian wood objects in LACMA's collection, including two elegant fall-front cabinets (one of which is discussed below); the *Side Chair* (see fig. 4) from the Coromandel Coast; a sloped writing desk, folio case, and watch box from Vishakhapatnam; an album cover and casket from Mysore; two freestanding screens from Uttar Pradesh; an unusual panel with wood appliqué and bone inlay from Gujarat; a Bombay blackwood stand; and a ceremonial swing from Rajasthan. Two late-sixteenth-century works from Ahmedabad feature mother-of-pearl: a pen box of lacquered wood inlaid with mother-of-pearl, and a plate made with shaped sections of mother-of-pearl. There are also two significant wood architectural components: a complete portal with an ornate foliate tympanum from Kachchh (formerly Kutch), dated 1871 (see p. 225), and a model of Muhafiz Khan's mosque in Ahmedabad, reportedly dated to 1838.[58] LACMA's wood and mother-of-pearl works are almost equally divided between miscellaneous gifts and purchases, with nine of the former and eight of the latter.

Perhaps the finest example of South Asian furniture in LACMA's collection is an exquisite rosewood fall-front cabinet inlaid with ivory[59] (fig. 23). Attributed to c. 1650–70, it was made in Gujarat or possibly the modern Pakistani province of Sindh, in what was then the western part of the Mughal Empire. In the eighteenth or nineteenth century, the cabinet was exported to Europe, where it was fitted with brass handles and monogrammed backing plates. The cabinet features a verdant garden of inlaid ivory flowers, plants, and blossoming vines. Repeating geometric and foliate patterns inlaid with ivory also frame the decorative panels and interior drawers. To delineate the stamens and petals of the flowers and the veins of the leaves, the ivory was incised with fine lines that were then filled with molten black lacquer. Flowers include irises, poppies, and tulips, as well as the exuberant and fantastical composite flowering plants that represent the last phase of the mature Mughal floral imagery. What began on seventeenth-century Mughal manuscript borders and monuments as a single flowering plant with only a few blossoms, as exemplified by the Taj Mahal, was dramatically transformed by multiplying the number and type of blossoms to create imaginary composite flowering plants that proliferated across the surfaces of Mughal art and architecture. (For a painted example, see fig. 11.)

Fig. 22

Fig. 23

Fig. 22 Attributed to Bichitr (India, active c. 1610–c. 1650), detail of border figures in *Emperor Shah Jahan (r. 1628–1658)*, folio from the *Late Shah Jahan Album*, India, Mughal Empire, c. 1650 (verso). Opaque watercolor, gold, and ink on paper, image: 8 × 4⅞ in. (20.3 × 12.4 cm); sheet: 14½ × 10 in. (36.8 × 25.4 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.78.9.15)

Fig. 23 *Fall-Front Cabinet*, India, Gujarat or Pakistan, Sindh, c. 1650–70. Rosewood inlaid with ivory; brass fittings, 15⅛ × 21¾ × 16 in. (38.4 × 55.3 × 40.6 cm). Los Angeles County Museum of Art, purchased with funds provided by Jane and Marc Nathanson, Bill and Dee Grinnell, Greg and Mechas Grinnell, and Marilyn B. and Calvin B. Gross through the 2007 Collectors Committee (M.2007.56)

Ivory, antler, and bone have been carved for decorative effect and utilitarian purpose in South Asia since time immemorial. Although a limited range of ivory object types was produced under direct Mughal patronage, an enormous corpus of material was created for the regional courts and other patrons during the early modern era. The major centers of ivory production were in Delhi, Odisha (formerly Orissa), Gujarat, Murshidabad in Bangla (formerly West Bengal), Madurai in Tamil Nadu, Mysore in Karnataka, Vishakhapatnam in Andhra Pradesh, Travancore in Kerala, and Goa. In addition to ivory images of Hindu[60] (fig. 24) and Christian religious subjects, there are secular representations of royalty, the privileged class, ethnographic or occupational types, and animal-drawn conveyances. Decorative art objects include various vessels and containers fashioned in vegetal or figural forms; animal-shaped and nonfigural weaponry hilts; hookah mouthpieces; throne legs and support brackets in the form of rearing animals; jewelry and personal ornaments; mirrors, combs, and other grooming items; writing implements and manuscript covers; chessmen, dice, and other gaming pieces; and musical instruments.

LACMA's collection of South Asian ivory objects from the Mughal and early modern eras includes forty-two works that epitomize the production of several of the leading centers of ivory carving. Fourteen works are from Madurai and nine from other regions of southern India, including four from Goa; eight works are from Mughal and Rajput centers in northern India, including three from Murshidabad; and six works are from Odisha. Major object types include thirteen ornamental plaques, nine throne legs and brackets, eight freestanding figures,[61] four weapon hilts and accoutrements, a pair of ceremonial sandals, a pair of manuscript covers, a pen box, a hairpin, and an archer's thumb ring.[62] Twenty-six of the objects were gifts, including thirteen donated by Corinne and Don Whitaker, and sixteen were purchases, mainly from departmental funds.

The largest South Asian ivory object in LACMA's collection—utilizing an entire tusk plus additional segments—is a model of a royal pleasure boat mounted on a display stand[63] (fig. 25). It was made in the late nineteenth century in Murshidabad, the principal Bengali center of ivory carving.[64] Called "peacock barges" because the bow is shaped like a peacock, royal pleasure boats were particularly enjoyed by Siraj ud-Daulah, the governor of Bengal (r. 1756–57), and his guests during festivals on the Ganges river.[65] Ivory models of varying sizes depict these elaborate barges in detail, and they typically feature one or two covered pavilions in the forward section for entertainers and a communal hookah. A number of servants are often in attendance, including one responsible for the swinging ceiling fan. In the stern are several pairs of rowers and a helmsman. Intriguingly, these boats could be customized for a Hindu clientele by replacing the fan servant with a small shrine of the goddess Durga slaying the Buffalo Demon. Once graced with the divine image, the boats would be suitable for ritual immersion during the annual Durga Puja festival.[66] This dual use is evident by the shallow, recessed rectangle in the LACMA boat, exactly where a Durga shrine could be added; there is no other apparent purpose for this prominently indented area (fig. 26). Other religious configuration variables include interchangeable finials and pendants.

Fig. 24

Fig. 25

Fig. 26

Fig. 24 *Krishna, the Butter Thief*, India, Karnataka, Mysore, 16th century. Ivory with gilding and paint, 7½ × 4⅛ × 2⅞ in. (19.1 × 10.5 × 7.3 cm). Los Angeles County Museum of Art, purchased with funds provided by the Louis and Erma Zalk Foundation and Dr. and Mrs. Joseph Pollock (M.84.34)

Fig. 25 *Royal Peacock Barge*, India, West Bengal, Murshidabad, late 19th century. Ivory, 24⅜ × 42 × 6½ in. (61.9 × 106.7 × 16.5 cm). Los Angeles County Museum of Art, gift of Cynthia and Ken Boettcher, Laguna Niguel, California (M.82.154)

Fig. 26 Detail of recessed section of *Royal Peacock Barge*. Los Angeles County Museum of Art, gift of Cynthia and Ken Boettcher, Laguna Niguel, California (M.82.154)

A widespread tradition of glazed ceramic wares developed across northern South Asia during the nineteenth and early twentieth centuries, which may have evolved in part from the glazed ceramic tiles used earlier to decorate the region's monuments and palaces.[67] Multan and Sindh in Pakistan were particularly important centers of production, but collections in northern Indian museums document a widespread distribution, with many idiosyncratic regional styles. While the form and function of the ceramic vessels generally imitate those of contemporaneous South Asian glassware and metalware, their most striking feature is their broad spectrum of brilliantly colored glazes.

Blue-and-white glazed vessels inspired by Chinese and Persian traditions were particularly popular, especially in Jaipur, Rajasthan, and are still made today for the tourist market. The ceramics are most often adorned with floral motifs and vegetal scrolls derived from the late Mughal aesthetic tradition, but a unique genre of South Asian glazed ceramic wares, best known for copying the lush vegetation and decorative patterns of the famous fifth-century Ajanta cave-temple murals, was also produced in the later nineteenth century at the British-administered Sir Jamsetji Jeejibhoy School of Art (established in 1857) in Bombay (now Mumbai).[68]

LACMA's holdings of South Asian earthenware are modest, consisting of two late-nineteenth-century water or wine vessels, one attributed to Sindh, probably Hala, and the other to Mumbai; and nine glazed architectural tiles from monuments in present-day Pakistan dating from the fifteenth or sixteenth century. The vessels are purchases, and the tiles are split almost evenly between gifts and purchases.

The glazed ceramic *surahi* (water or wine vessel) from the Bombay school of art is attributed to c. 1890[69] (see p. 181). It is fashioned in the traditional surahi vessel form, with a tall, slightly flaring neck and a compressed spherical body. Glazes in several colors are used: reddish brown for the background, and white, light blue, medium blue, and dark blue for the flowering scroll encircling the body. Unlike much of the Bombay school of art's Ajanta-derived designs, the inspiration for this vessel's floral decoration may have been the renowned Kutch flowering scroll featured prominently but in smaller scale on contemporaneous Kutch silver works (see pp. 190–229).

An overall assessment of LACMA's collection of South Asian decorative art reveals that there are approximately 225 relevant works.[70] It is particularly strong in metalware (eighty-two), ivory (forty-two), glass (twenty-nine), and jades (twenty-seven), and it includes comparable holdings in wood/furniture (seventeen) and jewelry (sixteen). The least developed area is earthenware (eleven), and it should be noted that the nine tiles in the collection are from only three monuments and include duplicate and modular tiles forming part of a design composition.

The collection is also noteworthy for the number of dated or securely datable objects, which are particularly critical for research purposes because few South Asian decorative art objects have an inscribed date.[71] Thirteen works are dated by an inscription or ownership marker, including the *Dagger of Emperor Aurangzeb* (see fig. 6).[72] The inscriptions are mainly commemorative or dedicatory; a few consist only of a date and likely indicate the object's creation or acquisition. Two objects are securely datable because of their known historical context: *Flower Vase* (see figs. 8a, 8b), and *"Golden Jubilee of Queen Victoria" Presentation Cup and Cover*, c. 1885 (see p. 214). Finally, two objects with inscribed dates (one painted in gold, one carved in ivory) have been excluded from the count because technical analyses by LACMA's Conservation Department indicate that the dates are likely to be modern additions or pastiche elements.[73]

The South Asian decorative art objects in LACMA's collection epitomize the artistic and technical prowess of the extraordinary corpus of luxury art produced in South Asia during the Mughal and early modern eras. These sumptuous works of art delighted their patrons and owners, and they were crucial to the development of the Arts and Crafts movement and modern design.[74] Their flawlessness of form and decoration has long been admired, with perhaps no greater proponent than Owen Jones, who extolled their perfection in his landmark study of 1856, *The Grammar of Ornament*:

> From the highest work of embroidery, or most elaborate work of the loom, to the constructing and decorating of a child's toy or earthen vessel, we find everywhere at work the same guiding principles,—there is always the same care for the general form, the same absence of all excrescences or superfluous ornaments; we find nothing that has been added without purpose, nor that could be removed without disadvantage.[75]

NOTES

1 Foster (1926) 1990, p. 225.

2 For example, see Pal, Leoshko et al. 1989.

3 For example, for the Islamic courts of the Deccan, see Haidar and Sardar 2015; for the Hindu Rajput, see Williams and Tsuruta 2007; for the Sikh kingdoms, see Stronge 1999; and for southern India's Hindu dynasties, see Balakrishnan 1999, pp. 80–109; and Hurpré 1995.

4 For an in-depth discussion of the artistic glories of the Lucknow court and their close relationship to Mughal aesthetic traditions, see Markel with Gude 2010.

5 For a discussion of non-Mughal jades in South Asia, see Markel 2001b.

6 *Parasol Handle with Deities and Dancers* (41.7.5; accessed January 10, 2019). The first South Asian object to enter the museum's current collection was *Principal Monuments of India, Including the Taj Mahal* (34.13.965; accessed January 10, 2019), a multimedia work incorporating a decorative art component. Donated in 1934 by Albert G. Wassenich, it features a set of nine representations of Mughal monuments painted on ivory, attributed to c. 1850; the ivory paintings are permanently mounted into an ebony frame decorated with flowering vines carved in shallow relief.

7 The accession description reads: "Tapering silver handle worked in repoussage, with a variety of Siamese-Cambodian deities in panels. Indo-Chinese work, but mounted in London. Modern." The handle bears a monogram, NRW, in a scroll cartouche, and is inscribed "PAT. APL'D FOR." The subject matter is not Southeast Asian; rather, it is consistent with south Indian "swami" work and includes depictions of Nataraja, Krishna, Narasimha, Matsya-Avatar, and various dancers.

8 Heeramaneck 1966.

9 *Bowl with Handles* (M.45.3.410; accessed January 10, 2019).

10 *Side Chair* (56.27.1; accessed January 10, 2019).

11 The English merchant William Hawkins reported in 1609 that the Mughal royal treasury at Agra contained some twenty-five kilograms (fifty-five pounds) of uncut jade and five hundred drinking cups, including fifty elaborate cups made from a single piece of jade or other precious mineral. See Foster (1921) 1985, p. 103.

12 For a detailed study of South Asian jade-working techniques and sculptural qualities, see Markel 2008.

13 See principally Beach 1966 and Markel 1987. The former citation includes two jade vessels (M.76.2.1 and M.84.32.3a-b) and a rock crystal wine pot (M.76.2.4a-b) that have since been reattributed to China and transferred to LACMA's Department of Chinese Art. Also, two objects acquired in 1973 from the Nasli M. Heeramaneck Collection of Islamic Art—a jade bowl (M.73.5.334) and a serpentine (jade simulant) book stand (M.73.5.118)—were originally catalogued as being from "Persia or India" (Pal 1973, p. 186, nos. 394, 395). They were reattributed more specifically to South Asia and transferred to the Department of South and Southeast Asian Art.

14 *Dagger* (khanjar) *of Emperor Aurangzeb (r. 1658–1707) and Sheath* (M.76.2.7a-b; accessed January 10, 2019). See Markel 2004, p. 68, fig. 1; Markel 1999, p. 28, pl. 1; Rothfarb 1998, p. 204; Markel 1992b, p. 61, fig. 15; Markel 1992/93, p. 15; Markel 1990, p. 34, fig. 22; Markel 1989, no. 173; Markel 1987, p. 128, fig. 93; and Heeramaneck 1966, no. 228.

15 For a discussion of the physical characteristics of an Arabian stallion and their congruence with the LACMA dagger hilt, see Markel 2008.

16 For a discussion of the synchronism of the hilt and dated blade, see Markel 1992b, p. 61; and Markel 1989, p. 155.

17 I would like to thank Wheeler Thackston for the following translation of the inscription. It is contained in "two cartouches [that] are halves of a whole. They each contain a hemistich of poetry, and the two hemistiches make up one line. The first is: *shud kilîd-i mamâlik az taqdîr* (the key of realms became, by destiny,) and the second completes it: *khanjar-i pâdishâh-i 'âlamgîr* (the dagger of the world-seizing emperor). Of course, the 'world-seizing' part is a play on Aurangzeb's title Alamgir. And the date, 1071 (= 1660–61), is in the first cartouche." Wheeler Thackston, personal communication to author, June 9, 2008.

18 Recent research by Robert Elgood postulates that the presence of the imperial parasol may indicate that it was a presentation item from Aurangzeb. See Elgood 2017, pp. 613–16. For further considerations, see Markel 2018.

19 Abu'l Fazl (1873) 1989, 3:164, 192.

20 For Patna, see Manucci (1907–8) 1989, 2:83–84. For Gujarat, see Skelton et al. 1982, p. 105; and Diba 1983, p. 191.

21 The term "Indianate" refers to the European export glassware manufactured for the Indian market in the late seventeenth through the nineteenth century. The surface of the vessels was appropriately enlivened with Mughal-style floral motifs, either by European craftsmen working from stock designs or by Indian artists employed to decorate the vessels after their importation into India. The figural style supports a European origin.

22 Markel 1991b.

23 Page 2004.

24 *Flower Vase* (M.76.2.11; accessed January 10, 2019). Markel 1993c, p. 45, fig. 8; Markel 1991b, p. 84, fig. 1; and Heeramaneck 1966, no. 232.

25 For illustrations of John Greene's flower vase design, see Klein and Lloyd 1984, p. 104 (bottom left corner); and Hartshorne 1897, p. 233, pl. 31 (bottom right corner). For further information on Greene's drawings and extensive retailing of Venetian glass between 1667 and 1672, see Charleston 1984, pp. 104–8; Thorpe 1929, pp. 111–15; and Hartshorne 1897, pp. 228–39.

26 I wish to acknowledge Philippe Missillier for his astute suggestion that the enamel decoration was painted in Europe rather than upon the vessel's arrival in the Deccan, as previously postulated. Philippe Missillier, personal communication to author, August 10, 2009.

27 See Minneapolis Institute of Art, *Glass vase with animal painting for Indian market* (82.10.5; accessed January 10, 2019); see also *Islamic Art from India* 1980, p. 32, no. 51.

28 Seyller and Thackston 2002, p. 39. For LACMA's *Hamzanama* folio, see Seyller and Thackston 2002, pp. 152–53, no. 47; and Pal 1993, pp. 194–95, no. 46.

29 A similar parallel expression may also be found in early Mughal glassware and some earthenware.

30 Luxurious metalware, particularly ewers and serving vessels, are represented in numerous folios of the *Hamzanama*. See, in particular, Seyller and Thackston 2002, nos. 23, 24, 31, 47, 54, and 84.

31 See Thackston 1999, pp. 332–33.

32 For new research on the development of Mughal floral imagery prior to Jahangir's visit to Kashmir in 1620, see Stronge 2008a, pp. 99–101.

33 For studies on the development of Mughal floral imagery, see Stronge 2008a; Okada 1995; Krishna 1987, pp. 12–31; Murphy 1987, pp. 3–11; Rich 1987, pp. 183–89; Kahlenberg 1973, pp. 22–27; and Skelton 1972a, pp. 147–52.

34 For example, see Markel 1999.

35 *Exotic Flowering Plant* (AC1999.127.14; accessed January 10, 2019); and Pal and Glynn 1973, cover illustration (therein attributed to Mughal style, 1700–1750).

36 *Hunters in a Forest* (M.78.9.11; accessed January 10, 2019); and Pal 1993, pp. 222–23, no. 55B.

37 Ivanov et al. 1984.

38 Abu'l Fazl (1873) 1989, 3:346. The use of enameled decoration (*minakari*) on Indian metalware is traditionally said to have begun in the late sixteenth century at Amber, near Jaipur in Rajasthan, when the Rajput ruler Man Singh (r. 1589–1614) reportedly established a royal workshop with five Sikh enamelers brought from Lahore in the Panjab (Punjab). This seems unlikely, however, considering that Man Singh is not regarded as an energetic patron of the arts, and no enameled metalware survives that can be attributed to Amber with certainty. See Varney 1958; and sources listed in note 39 below.

39 Suggested by Susan Stronge: see Stronge with Whitley and Ferrari 2015, p. 87; and Stronge 2010, p. 218. See also Moura Carvalho with Cockrell and Vernoit 2010, pp. 18–19; Moura Carvalho 2009, pp. 1909–10; and Keene 2004c, p. 99.

40 Krishnadas 1971.

41 *Falcon on a Pedestal* (M.86.191.2; accessed January 10, 2019).

42 For the early history of *bidri*-ware, see Haidar and Sardar 2015, pp. 179–80; Parodi 2014b; Mittal 2011, pp. 12–15; Lal 1990, pp. 1–2; Stronge 1985, pp. 15–18; and Sen 1983, pp. 7–8.

43 *Musical Performance* (AC1999.127.44; accessed January 10, 2019); and Pal, Markel, and Leoshko 1993, pp. 136–37, no. 47. Some decorative objects depicted in paintings could be interpreted as the artist's representation of *bidri*-ware. It should be stressed, however, that they instead might have been intended to represent brass-ware inlaid with black lac, such as LACMA's brass ewer attributed to Lahore, c. 1675–1700 (AC1995.52.1; see p. 46, this volume). For a discussion of the correspondence issues involved in identifying types of decorative art objects depicted in paintings, see Markel 2003.

44 Markel 1992a.

45 *Tray* (AC1999.248.1; accessed January 10, 2019); and Markel 2002, p. 32, figs. 12, 13.

46 Gordon 1993, pp. 145–46.

47 Compare closely related trays in Terlinden 1987, pp. 103–4, nos. 132–34; Untracht, Parpola, and Parpola 1993, p. 20, no. 5; and Hendley 1886, pl. 15, fig. 5.

48 For example, see Untracht 1997; and Stronge, Smith, and Harle 1988.

49 For example, see Markel 1989, pp. 131–45.

50 *Emperor Shah Jahan (r. 1628–1658)* (M.78.9.15; accessed January 10, 2019); and Pal 1993, pp. 274–77, no. 77.

51 *Courtesan* (M.2001.103; accessed January 10, 2019); and Markel 2002, p. 30, fig. 8. For further information on Indian painted ivory portraits, see Sharma 2017.

52 *Necklace with Shiva's Family* (M.85.140; accessed January 10, 2019).

53 *Subrahmanya and Attendants* (AC1994.130.1; accessed January 10, 2019).

54 *Armlet with Krishna Dancing Triumphantly on the Serpent King, Kaliya* (M.2002.83; accessed January 10, 2019); and "Selected Acquisitions: Department of South and Southeast Asian Art" 2002, pp. 9, 16 (ill.). A mate to this armlet has a central depiction of Rama in place of Krishna; it is now in a private collection in Arizona. See a closely related and contemporaneous pair of silver armlets in the Metropolitan Museum of Art, New York, acquired in 1881 (81.1.556; accessed January 10, 2019); and Untracht 1995, p. 121, fig. 2. For additional examples, see Untracht 1997, p. 247, nos. 544, 546–47.

55 For a definitive study of South Asian furniture, see Jaffer 2001; see also Jaffer 2002.

56 *Emperor Shah Jahan (r. 1628–1658)* (M.78.9.15; accessed January 10, 2019); and Pal 1993, p. 227, no. 77.

57 For example, see a portrait of Thomas Macaulay, 1st Baron Macaulay (1800–1859), with a writing slope in his study; see Bayly 1990, p. 219, no. 276.

58 The date of 1838 is from a document once in the possession of the now-deceased dealer from whom the mosque model was purchased.

59 *Fall-Front Cabinet* (M.2007.56; accessed January 10, 2019). See also *Simon Ray* 2007, pp. 70–77, no. 31; and *Important English Furniture* 2006, pp. 218–19, lot 231.

60 *Krishna, the Butter Thief* (M.84.34; accessed January 10, 2019).

61 The freestanding figures could alternatively be classified as sculpture, but they are included here to document the extent of LACMA's South Asian ivory holdings.

62 Many of LACMA's Indian ivories were first published in *Elephants and Ivories in South Asia*, a catalogue accompanying an exhibition presented at LACMA in 1981 (Pal 1981). However, many of the catalogue's geographical attributions, particularly those relating objects to Odisha, could not be sustained upon my closer examination. Substantial reattributions were offered in Markel 2006c.

63 *Royal Peacock Barge* (M.82.154; accessed January 10, 2019); and Markel 2006a.

64 The Murshidabad ivory carvers produced many other popular subjects, including bullock carts, elephants with canopied howdahs, and colonial personages such as Indian civil servants.

65 For further information on India's royal peacock barges, see Losty 1990, p. 78; and Mallebrein 1984, pp. 174–75.

66 For an ivory *Ceremonial Boat for Durga Puja*, attributed to West Bengal, early twentieth century, now in the Crafts Museum, New Delhi, see Jain 2000, p. 63.

67 Stronge 2011b; and Vogel 1920.

68 For further information on the Bombay school of art, see Bryant and Weber 2017, pp. 41–43; and Guha-Thakurta 1992, pp. 60, 208.

69 *Water Vessel* (M.2002.7.2; accessed January 10, 2019); and Rosenberg 2005–6, p. 121.

70 The total number of South Asian decorative art objects can only be approximated because of the variances in possible counting methods. For example, should a pair of earrings be counted as one object or two? How should a pair or set of ivory bracket figures be counted? I have generally chosen to count the works in question as individual objects. Media is another critical factor in determining a proper count; that is, whether an object is made of multimedia components or is a single medium. For example, should a dagger with a jade hilt and steel blade be included under jades or metalware? Here, I subjectively gave one medium priority and, accordingly, grouped them under jades. A weaponry specialist, however, might have decided the blades were more significant and included the daggers under metalware.

71 For the major decorative art objects with an Imperial Mughal inscription, see Markel 1990.

72 *Teapot with Lid and Cup Inscribed with the Crest of John Deane*, c. 1725–32 (M.84.124.2a-c; see p. 195, this volume); *Basin*, c. 1650–1700 (bottom); 1742 (top) (M.2000.47; see p. 62, this volume); *Tureen with Cover*, c. 1775–95 (PG.2015.17a-b; see p. 142, this volume); *Cane Handle of Tipu Sultan (reigned 1782–1799)*, 1783–84 (AC1999.147.1); *Model of Muhafiz Khan's Mosque (1492) in Ahmedabad*, 1838 (M.86.260a-ff); *Casket*, c. 1867 (M.2001.93); *Portal with Tympanum*, 1871 (M.72.51.1a-h; see p. 225, this volume); *Beaker*, 1872 (M.2013.220.4); Ghuma Singh, *Pendant*, 1879 (AC1996.168.1; see p. 128, this volume); Oomersi Mawji and Sons, *Mug with Hunting Scenes*, c. 1890 (M.2017.98; see p. 192, this volume); Grish Chunder Dutt, *Beaker*, c. 1896 (M.2013.220.2); and A.(?) Narraiwaswammy(?), *Commemorative Casket: Visit of Sir A.E. Havelock, Governor of Madras, to the Tanjore Temple August 15, 1898*, 1898 (M.2004.219).

73 *Two Fittings for a Palanquin(?)*, later inscription in gold, 1519 or 1528–29 (M.86.299.1a-b); and *Fall-Front Cabinet*, inscription to Mirza Ibrahim carved in ivory pastiche, 1558–59 (M.73.47.1).

74 Kirkham and Weber 2013; Busch and Futter et al. 2012; and Mathur 2007.

75 Jones (1856) 1995, p. 78.

# Lahore Brass

***Basin***, Pakistan, Lahore, Mughal Empire, c. 1650–1700 (bottom); 1742 (top) (detail of plate 2). Brass inlaid with dark gray ground, cast and engraved (bottom); brass inlaid with dark gray ground, engraved (top), height: 7⅜ in. (18.7 cm); diameter: 15¼ in. (38.7 cm). Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

**1**

Provenance
References

## Unknown Artist

***Ewer***
Pakistan, Lahore, Mughal Empire, c. 1675–1700
Brass with traces of inlaid black resin ground, cast and engraved
14 × 10½ × 6¾ in. (35.6 × 26.7 × 17.2 cm)
Inscribed: *R* or *Z N 02 M*[1] (Arabic)
Painted underside of foot: *2802*[2]

Purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee
AC1995.52.1
[https://collections.lacma.org/node/176971; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

The ewer has a pear-shaped body with chamfered sides supported by a flared hexagonal pedestal foot. The hexagonal neck has an everted rim and six arcade panels, with a band of ring molding at the junction to the body. At the top of the S-curved handle is a peculiar terminal in the form of a flower head, which derives from the earlier Islamic metalware tradition of dragon-head terminals (see discussion under Vessel Decoration pp. 54–60). A pair of vertical hinge flanges between the terminal and the side of the mouth opening once connected the dome cover (now missing). The S-curved spout is a tapered cylinder form with a tulip terminal. A band of small squares decorates the junction of the spout and body. The underside of the base is a sheet of brass folded over the rim of the foot. An inventory number (2802), likely nineteenth century, is painted on the underside (fig. 1.1).

The ewer's cast and engraved decoration was once highlighted by a dark resin or lac ground (now mostly missing); it consists principally of a stylized flowering plant, most likely a rose shrub (discussed further under Vessel Decoration), in two central teardrop-shaped panels on the vessel's sides. Small, Chinese-style clouds float at the edge of the shrub, and two concentric borders of floral scrolls surround the central panels. The broader inner border consists of a triad of rosettes, or perhaps poppies, while the thinner outer border is a single row of rosettes alternating with deltoid-shaped leaves, a motif repeated in the border adorning the neck's ring molding. The rounded front and back panels, where the spout and handle are attached, are filled with flowering plant heads, which also cover the spout's surface and the handle's outer edge. Each triangular space between the end panel and outer border is decorated with a single flowering plant, its leaves or bracts splayed to fill the void. A scroll of these flowering plant heads forms the penultimate border above the foot. The final border above the foot is a series of lappets with upward-pointed tips and vertical venation. An inventory designation or weight is incised in Arabic on the lappets (fig. 1.2). Below the plain junction of the foot is a border scroll of flowering plant heads, and beneath that is a ring molding of rosettes atop a broad border of half-palmettes. The edge of the foot features a band of plain circles.

The initial impression of a complex background design behind the flowering plants must be corrected. What at first may appear to be a design network of striations is actually the result of scoring the brass to help the resin or lac ground better adhere. Because a great deal of the original resin is now lost, these striations make the decorative program seem much busier (fig. 1.3). Originally, the floral motifs were more isolated visually and, thus, more emphasized. Fortunately, a section of the lower handle retains all of its resin (fig. 1.4), so it is possible digitally to extrapolate the original appearance of the ewer's surface[3] (fig. 1.5).

## ART HISTORICAL COMMENTARY

Water ewers, most commonly called *aftabas* (Persian: sunlight), are among the primary material objects in Islamic art and culture. Ewers and their matching basins are used principally for the washing of hands during ceremonial and mundane ablutions. Due to their cultural importance and frequently precious components, Islamic water ewers have long been glorified in painting and poetry. In fact, ewers have been adorned with poetry praising their inherent beauty and expressing the social spirit underlying their creation. A poem inscribed on a late-twelfth-century ewer from Herat, Afghanistan,[4] aptly conveys these sentiments, and many of the verses could apply to the LACMA Lahore ewer.

My beautiful ewer, pleasant and elegant,
In the world of today who can find the like?
Everyone who sees it says "It is very beautiful".
No-one has found its twin because there are
no others like it.
Glance at the ewer, a spirit comes to life out of it,
And this is living water that flows from it.
Each stream which flows from it into the hand
Gives each hour new pleasure.
Glance at the ewer which everyone praises;
It is worthy to be of service to such an honoured
person as you.
Everyone seeing how moisture flows from it
Is able to say nothing which is not appropriate to it.

---

Let kindness come down on the one who makes
such a ewer,
Who wastes gold and silver and so decorates it.
Let happiness come to him if he gives the ewer
to a friend.
Let trouble come if he surrenders it to an enemy.[5]

The earliest Islamic water ewers date from the advent of the religion in the seventh century, such as this contemporaneous vessel of bronze inlaid with copper attributed to Iran, now in the Metropolitan Museum of Art, New York[6] (fig. 1.6). Another early bronze ewer attributed to possibly Egypt (fig. 1.7), eighth–ninth century, is now in LACMA's collection.[7] Several features of these early Islamic examples continued to be among the defining characteristics of ewers for over a millennia; however, the first and foremost is that they are made of bronze, which has historically been the favored medium (along with brass) for Islamic metalware. While this is primarily due to religious prohibitions—orthodox Muslims cannot eat from vessels made of gold or silver[8]—cost is another compelling factor: bronze and brass are less expensive and therefore more affordable for a wider stratum of society.

## VESSEL FORM

Despite the disparities in their design, these two seminal examples share the basic vessel form that defines the object type: a bulbous body supported by a pedestal foot; a tall neck, with or without a lid; a pouring lip or spout, the latter often terminating in a gaping animal head or a flower head, such as a tulip; and a complex handle, often in the form of a rearing animal. Although the handle design becomes increasingly stylized over the centuries, it usually retains some remnant of the early leonine or serpentine form.

By the Mughal era (1526–1858), water ewers were produced throughout the Islamic world in a variety of media, such as this glazed fritware example attributed to Iran,[9] seventeenth century (fig. 1.8), now in LACMA's collection. They were also made in China for the Islamic market, such as this carved lacquer ewer attributed to the Ming dynasty, probably Jiajing period, 1522–66, also in LACMA's collection[10] (fig. 1.9).

Water ewers were also produced extensively in South Asia, for Muslims as well as Hindus and Sikhs, and were likewise utilized along with basins for ceremonial and domestic ablutions. A form of vessel developed in South Asia perpetuated an earlier pear-shaped ewer form but with stouter proportions, faceted rather than curved edges, and a

Fig. 1.1

Fig. 1.2

Fig. 1.1 Number painted on bottom, detail of *Ewer*. Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

Fig. 1.2 Incised Arabic inscription, detail of *Ewer*. Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

Fig. 1.3

Fig. 1.4

Fig. 1.3 The scored striations used to help the resin ground adhere, detail of *Ewer*. Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

Fig. 1.4 The handle's original inlaid resin ground, detail of *Ewer*. Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

Fig. 1.5

Fig. 1.6

Fig. 1.5 Striations digitally blacked out to emphasize floral design, detail of *Ewer*. Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

Fig. 1.6 *Ewer with a Feline-Shaped Handle*, attributed to Iran, 7th century. Bronze; cast, chased, and inlaid with copper, height: 19 1/8 in. (48.5 cm); diameter: 8¼ in. (21.1 cm). Metropolitan Museum of Art, New York, Fletcher Fund, 1947 (47.100.90)

Fig. 1.7

Fig. 1.8

Fig. 1.7 *Ewer*, possibly Egypt, 8th–9th century. Bronze, height: 10 in. (25.4 cm). Los Angeles County Museum of Art, the Madina Collection of Islamic Art, gift of Camilla Chandler Frost (M.2002.1.9)

Fig. 1.8 *Ewer*, Iran, 17th century. Fritware, glazed, 9⅝ × 9½ × 6½ in. (24.5 × 24.1 × 16.5 cm). Los Angeles County Museum of Art, the Madina Collection of Islamic Art, gift of Camilla Chandler Frost (M.2002.1.23)

Fig. 1.9

Fig. 1.10

Fig. 1.9 *Ewer with Dragon Handle*, China, Ming dynasty, probably Jiajing period, 1522–66. Carved black and red lacquer on wood, 11 7/16 × 8 11/16 in. (29 × 22 cm). Los Angeles County Museum of Art, gift of Dale and Nicole Lum (AC1998.222.1)

Fig. 1.10 *Ewer*, India, Deccan region(?), mid-17th century. *Bidri*-ware, inlaid with silver and brass, height: 11 7/16 in. (28.5 cm); diameter: 7 1/4 in. (18.4 cm). Victoria and Albert Museum, London (1479-1904)

splayed hexagonal foot and mouth.[11] The best-known and perhaps earliest surviving example is an ornate *bidri*-ware vessel of overlaid silver sheet and inlaid brass and silver wire (fig. 1.10). Attributed stylistically to Bidar, mid-seventeenth century, it is now in the Victoria and Albert Museum, London (V&A).[12] Regarding the vessel form's chronology, Susan Stronge states, "There are no securely datable ewers in metal or any other material with which to compare this example. However, the shape is found in Indian miniatures of the mid-17th century."[13] Many pear-shaped *bidri*-ware ewers have survived but their stylistic chronology remains uncertain, and even examples with closely similar decoration have been attributed variously from the later seventeenth to the nineteenth century.[14]

The South Asian pear-shaped ewer was so popular that it became a principal object type of blue-and-white porcelain export ware made in Jingdezhen, China, for the Islamic market in India and the Middle East. For example, a Jingdezhen ewer (fig. 1.11) attributed to the Qing dynasty, Kangxi reign, c. 1680–1710, is recorded as having been discovered in Iran, which, according to the V&A, "suggests that it may have been purchased by South Asian merchants who were based in Isfahan in the Safavid dynasty [1501–1736]."[15]

When the LACMA Lahore ewer was first published in *The Indian Heritage: Court Life and Arts under Mughal Rule* (1982), the V&A's extraordinary exhibition and accompanying catalogue, it was attributed to "Deccan (?), eighteenth century."[16] Almost immediately, however, Mark Zebrowski reattributed it to Lahore, seventeenth century, in his paper "The Indian Ewer," presented at a symposium held during the exhibition.[17] Zebrowski reattributed the ewer based on its technique, which "is identical to brass *huqqas* [hookahs] from the Punjab."[18] Subsequently, in his book *Gold, Silver & Bronze from Mughal India* (1997), Zebrowski further identifies a corpus of stylistically and technically related objects characterized by the inlay of dark lac and zinc.[19] He illustrates an outstanding basin (fig. 1.12) in the group,[20] now in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad, and states, "This unusual technique and the shape of the floral ornament are similar to those of ewers, *huqqas*, a spittoon,[21] and a cusped tray, all of which can be assigned to the Punjab, probably Lahore."[22] The ewer he illustrates is now the LACMA Lahore ewer; one of the hookahs and the cusped tray are in the V&A; and the spittoon is now in the Musée Guimet, Paris (fig. 1.13).[23] Indeed, Zebrowski considered the decoration of the LACMA ewer and the Musée Guimet spittoon to be "so similar that [they] may be from the very same set of household articles."[24]

## VESSEL DECORATION

The primary field of decoration is a lush tripartite floriated design set within the teardrop-shaped central panels on both sides of the ewer. There are numerous minor variations in the number and placement of the botanical elements, indicating that the preliminary design was drawn by hand rather than with a stencil (see fig. 1.5). In *The Indian Heritage* catalogue, the ewer's floral motifs were identified generically as "flowering plants."[25] Zebrowski does not

Fig. 1.11

Fig. 1.11 *Ewer*, China, Jingdezhen, Qing dynasty, Kangxi reign, c. 1680–1710. Porcelain painted in underglaze blue, height: 11 in. (28 cm); diameter: 7 in. (17.8 cm). Victoria and Albert Museum, London (1581-1876)

Fig. 1.12

Fig. 1.13

Fig. 1.12 *Basin*, Pakistan, Lahore, early 18th century. Brass inlaid with zinc and lac, height: 4½ in. (11.4 cm); diameter: 11 7/16 in. (29 cm). Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad (76.1283)

Fig. 1.13 *Spittoon*, Pakistan, Panjab, Lahore(?), late 17th–early 18th century. Copper inlaid with black and honey-colored lacquer, height: 3¾ in. (9.6 cm). Musée national des Arts asiatiques–Guimet, Paris (MA 6790)

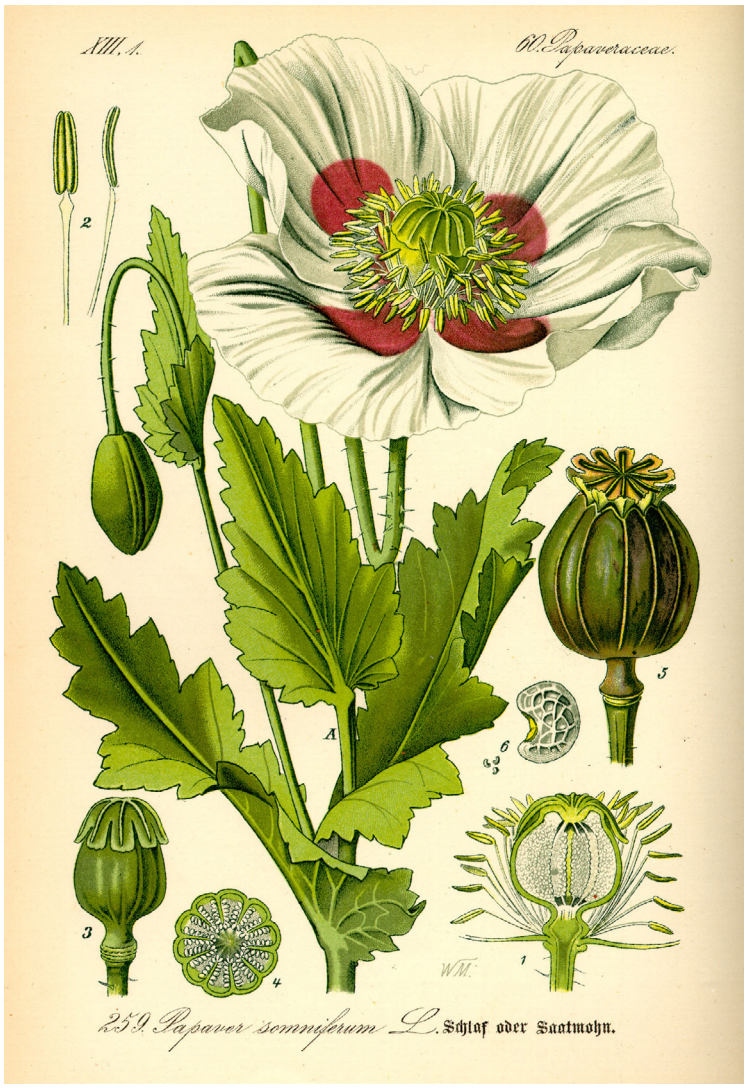



Fig. 1.14

Fig. 1.14 "Opium poppy (*Papaver somniferum*)," plate 259 from Otto Wilhelm Thomé, *Flora von Deutschland, Österreich und der Schweiz* (1885–1905)

Fig. 1.15

Fig. 1.16

Fig. 1.15 *Contemplative Man Seated on a Terrace*, folio from the *Small Clive Album*, India, Mughal Empire, dated 1674–75. Opaque watercolor and gold on paper, image: 6¼ × 3⅝ in. (15.9 × 9.2 cm); folio: 14⅜ × 9⁹⁄₁₆ in. (36.5 × 24.3 cm). Los Angeles County Museum of Art, purchased with funds provided by Dorothy and Richard Sherwood (M.72.88.9)

Fig. 1.16 *Textile Panel*, India, Mughal Empire, late 17th century. Silk cut velvet, overall: 79½ × 48½ in. (201.9 × 123.2 cm). Los Angeles County Museum of Art, gift of Mrs. Anna Bing Arnold (M.75.22)

Fig. 1.17

Fig. 1.18

Fig. 1.17 "Floralized" dragon head handle terminal, detail of *Ewer*. Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1)

Fig. 1.18 *Mughal Brass Ewer*, northern India or Pakistan (probably Lahore), mid-17th–early 18th century. Brass, engraved and with dark lac inlay, height: 13 9/16 in. (34.5 cm). Michael Backman Ltd., London (1302)

mention the ewer's flora in "The Indian Ewer," and he identifies the motifs merely as floral ornament in his 1997 book.[26] In my 2010 article on metalware from Pakistan, I followed the earlier terminology and identified the central panel's ornamentation as a stylized flowering plant.[27] Now, after closer examination, especially of the plant's leaves and stem, I propose that it is intended to represent a rose shrub, with stylized flower heads shown in profile and with botanically accurate vegetation consisting of deltoid-shaped leaves with central venation and smaller leaflike stipules and bracts.[28]

In contrast, the poppy (*Papaver somniferum*) used as the Mughal dynastic leitmotif, which is the second most likely identification of the plant, has pointed, elongated leaves with lobed or broadly serrated edges (fig. 1.14). This distinctive leaf shape is consistently followed regardless of artistic media and degree of stylization; for example, compare two contemporaneous late-seventeenth-century works[29]—an album painting with a border of red poppies and pink lilies (fig. 1.15), and a velvet hanging with a central stylized poppy or poppylike plant (fig. 1.16).

A particularly intriguing design feature of the ewer is the "Mughalized" or "floralized" dragon head at the upper terminal of the handle adjacent to the hinge flanges (fig. 1.17). This iconographic element is traditionally found on Middle Eastern Islamic water ewers, but it has been transformed on this Mughal masterpiece into a subtle floriated form, with flowers used for its bulging eyes, leaves for its pointed ears, and forking branches for its gaping mouth.

Two types of contemporaneous and slightly later brass water ewers from Lahore are related to the LACMA vessel and warrant special mention. The first features a flush vessel surface with small, shallowly engraved floral motifs and decorative patterns filled with colored lac, such as this elegant example,[30] which has narcissus-like flowering plants in lobed cartouches filled with dark lac (fig. 1.18). Several additional ewers displaying this same distinctive technique are known.[31] In technique and in the proportions of its floral motif, the second type is closer to the LACMA ewer, but it has a more bulbous body and a thinner and taller neck with a more prominent neck ring, and is more commonly attributed to the eighteenth century. A representative example attributed to the late eighteenth century, which may actually be somewhat earlier in my opinion, is now in the Seattle Art Museum[32] (fig. 1.19). It features stylized rose plants in split palmette cartouches and rose-head scrolls, and it has remnants of inlaid red lac, which was used as the surrounding ground to highlight the floral designs. A variant of this ewer type, with morphological and design differences but certain similarities of detailing, has been published by Zebrowski.[33]

Fig. 1.19

Fig. 1.19 *Ewer*, Pakistan, Lahore(?), late 18th century. Brass, 13 × 10 × 5 in. (33 × 25.4 × 12.7 cm). Seattle Art Museum, Eugene Fuller Memorial Collection (50.61)

**2**

Provenance
References

## Unknown Artist

***Basin***
Pakistan, Lahore, Mughal Empire,
c. 1650–1700 (bottom); 1742 (top)
Brass inlaid with dark gray ground,
cast and engraved (bottom);
brass inlaid with dark gray ground,
engraved (top)
Height: 7⅜ in. (18.7 cm);
diameter: 15¼ in. (38.7 cm)
Inscribed on bottom: *1799* [*samvat* 1799 = AD 1742]
(Devanagari script)

South and Southeast Asian Acquisition Fund
M.2000.47
[https://collections.lacma.org/node/199534;
accessed January 10, 2019]

## PHYSICAL DESCRIPTION

The basin is composed, unusually, of two parts, created using differing techniques and at possibly different dates, that were riveted together to form the present vessel. The top—a broad, sloped rim—transitions to a vertical inner collar that extends into the vessel's throat. The interior lower edge of the rim has a narrow horizontal support lip for a decoratively pierced lid (now missing), which would have covered the mouth of the chamber[1] and provided a foundation for the basin's original matching water ewer (present location unknown). The bottom is a compressed bulbous body with a solid low foot formed by the basin's base.

The decoration on both the top and bottom consists of twelve distinct flowering plants set within a vegetal lattice formed by the adjoining broad lower leaves of smaller flowering plant motifs. Each of the elaborate plants on the bottom has a different structure, although lilies and narcissi serve as the basic inspiration, and each is emphasized by the areas of negative design space surrounding it. The brass surface of the plants and ground has been sanded flush. On the bottom, adjacent to the plants, are two decorative borders. The top border is a floral scroll with lilies alternating with five-petaled rosettes. The border above the foot consists of a series of narrow, rectangular leaves with pointed tips and midrib-to-margin venation. The exterior of the upper neck of the basin bottom is unadorned, serving as the ad hoc juncture of the basin's two parts.

In contrast, the floral motifs on the basin's rim are more compact and denser, with less negative design space between them. This subtle compositional difference has the effect of emphasizing the overall pattern of the motifs rather than the individual plants. The plants on the rim are also less individualized than those on the bottom and appear to be slight variations on three types: lilies and narcissi (as on the bottom), as well as six- or seven-petaled rosettes. In addition, the cast floral motifs are less finely detailed, with sparser and coarser linear incising than on the bottom, and the brass surface of the plants is raised above the ground. The rim's underside is graced by short petals with tripartite venation, arranged in a fish-scale manner. The exterior rim's bottom border is a series of overlapping ogee arches.

## ART HISTORICAL COMMENTARY

Used for ritualistic and mealtime cleansing, washbasins and ewers were often made as a set, fashioned from the same materials and with matching decoration,[2] but many of the paired vessels have become separated over time. Principally called a *tasht* (Persian: basin),[3] the basin enjoyed an artistic and cultural heritage as distinguished as the ewer, and examples display comparable stylistic variations in form. The depth and the ornate calligraphy of a silver-inlaid brass basin attributed to Egypt, fourteenth century, now in LACMA's collection[4] (fig. 2.1), typifies an early Islamic style of washbasin.

## VESSEL FORM

The "deep" style of early Islamic basins was not perpetuated in South Asia, where a shallower form evolved. It features a compressed spherical body, constricted at the neck, with a shallow, everted rim that is often significantly broader than the body. This form was derived primarily from the complex nexus of design interaction between Iranian Safavid (1501–1736) and Chinese Ming (1368–1644) ceramic and metalware traditions.[5] The broader rim created a more organic profile reminiscent of an open blossom, which accorded with the preferred Mughal aesthetic of vessel forms inspired by nature. Surviving brass basins from South Asia are relatively rare,[6] with the majority of published examples being made of *bidri*-ware, such as a representative Deccani

example attributed to the nineteenth century, now in the Metropolitan Museum of Art, New York[7] (fig. 2.2).

The LACMA basin's two-part construction method may be unique in the corpus of extant South Asian wash-basins.[8] Given the differences in metallurgy and technique between its two components, there are several possible logical inferences about their relationship:

- the top and bottom were made by different artists working with different materials but at about the same time;
- the top was added to convert an earlier vessel, such as a bowl, to a different function; or
- the original rim of the basin was somehow damaged, and the top is a later replacement. (Although rare, there are known precedents and antecedents documenting the restoration and reuse of Islamic and South Asian metal vessels.[9])

The first possibility, that the basin was originally made piecemeal, could be supported theoretically by a well-known vase or water vessel now in the V&A[10] (fig. 2.3); made of brass with inlaid black "composition," it was cast in four sections (apparent from the horizontal seam visible around the object's waist). In 1982 Assadullah Souren Melikian-Chirvani attributed the vase to northwestern Hindustan, probably Lahore, c. 1580–1600, but in 1997 Mark Zebrowski convincingly proposed an alternative attribution, on stylistic grounds, to the Deccan, sixteenth century.[11] Thus, while there may have been a tradition in Lahore of fashioning brass vessels with a composite body, of which the LACMA basin could be an example, the disputed attribution of the V&A vase renders this a supposition yet to be proven.

The second possibility—that the bottom was originally a bowl that was later converted—seems unlikely. The exterior of the upper neck of the basin bottom lacks any engraved decoration, and the exterior decoration on most South Asian and Middle Eastern brass bowls continues all the way to the top. Moreover, the top edge of the basin bottom appears to have been merely cut or trimmed rather than properly finished; there is also a small vertical tear in the metal extending downward from the edge, which could possibly be the tail end of damage done to the basin's original rim (fig. 2.4).

Therefore, on the basis of the foregoing analysis of the basin's physical condition and relevant comparisons, the third possibility—that the current top of the basin is a later replacement—appears to be the most likely. To corroborate this supposition, a stylistic study of the floral imagery on both parts of the basin is warranted.

## VESSEL DECORATION

The bottom is adorned with twelve distinct flowers, each differing in botanical structure. While some may be imaginary, several seem to be inspired by known flowers, particularly lilies or narcissi (fig. 2.5), demonstrated by a comparison to a narcissus or lily[12] in a Mughal border illumination from the Kevorkian album, now in the Metropolitan Museum of Art (fig. 2.6). The album borders have been broadly dated to c. 1620–50. The dating of individual borders, however, is extremely complicated due to the intermingling of closely related borders and pictorial elements between the Kevorkian, Minto, and Wantage albums, all of which were compiled in their current forms

Fig. 2.1

Fig. 2.2

Fig. 2.1 *Basin*, Egypt, 14th century. Brass, engraved and inlaid with silver, 8 × 18⅛ in. (20.3 × 46 cm). Los Angeles County Museum of Art, the Nasli M. Heeramaneck Collection, gift of Joan Palevsky (M.73.5.125)

Fig. 2.2 *Basin*, India, Karnataka, Bidar, 19th century. Zinc alloy, cast, engraved, inlaid with silver (*bidri*-ware), height: 6¾ in. (17.1 cm); diameter: 14⅛ in. (35.9 cm). Metropolitan Museum of Art, New York, gift of Robert W. and Lockwood De Forest, 1919 (19.135.13)

Fig. 2.3

Fig. 2.4

Fig. 2.3 *Water Vessel*, Pakistan, c. 1580–1600. Brass, cast and engraved, height: 4⅞ in. (12.3 cm); diameter: 6 1/16 in. (15.4 cm). Victoria and Albert Museum, London (IS.21-1889)

Fig. 2.4 Small vertical tear in the edge, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

Fig. 2.5

Fig. 2.6

Fig. 2.5 Flower, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

Fig. 2.6 Padarath (India, active c. 1593–c. 1630), detail of a flower in *Dervish with a Lion*, folio from the *Shah Jahan Album*, India, c. 1630 (verso). Ink, opaque watercolor, and gold on paper, 15 5/16 × 10 1/16 in. (38.9 × 25.6 cm). Metropolitan Museum of Art, New York, Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955 (55.121.10.11)

in the nineteenth century.[13] Nevertheless, comparisons between the flowers on the basin bottom and those in certain Kevorkian album borders reveal that the basin's designer or artist may have been familiar with contemporaneous albums or, perhaps more likely, had access to stencils, such as those used for the borders, or to pattern books with the same designs.[14] Regardless of how and when the designer saw the models for the flowers, their correspondences in botanical structure suggest that the Jahangiri and Shah Jahani albums of Kevorkian, Minto, and Wantage, or the artistic traditions therein, may be considered as the source or at least *terminus ante quem* of the motifs.

The most distinctive flower on the basin bottom and in the album borders features six elliptical petals emanating at slanted angles from a circular center (fig. 2.7) in an arrangement reminiscent of a pinwheel (fig. 2.8). Such "pinwheel" flowers are portrayed in the borders of the Kevorkian and other Mughal albums,[15] as well as on contemporaneous textiles (see fig. 2.14 below) and enameled objects.[16] The "pinwheel" flower may have been intended to represent, or was perhaps inspired by, a flower in the Apocynaceae family, or clematis.[17]

While it is beyond the scope of this publication to attempt to identify and discuss each flower depicted here, it may suffice to demonstrate how carefully they are differentiated, despite the limitations of the engraving or the brass medium, which permits much less finely rendered detail than painted or drawn representations. Even flowers of similar form are distinguished by minute variations. For example, note the subtle but clear differences between a flower with lobed petals[18] (figs. 2.9, 2.10) versus a similar flower with elliptical petals (figs. 2.11, 2.12), and analogous images in the Kevorkian album borders.[19]

Thus, the flowers on the basin bottom can be generally attributed to c. 1650–1700, based on stylistic comparisons to analogous flowers in the borders of late Jahangiri and Shah Jahani albums, and allowing a reasonable amount of time for their transmission to the basin's designer or artist.

In contrast, the overall composition on the basin top is denser and the corresponding flowers are fewer in variety and slightly raised above the surrounding ground, presumably due to a difference in the degree of erosion (fig. 2.13). The rim's denser design and its more accessible viewing angle (compared to the basin's body) visually emphasize the vegetal lattice pattern into which the flowers are set on the basin's top and bottom. Lattice and flower patterns are commonly featured in contemporaneous Mughal carpets and hangings, particularly those made in the empire's northern production centers; see, for example, this pashmina carpet attributed to Kashmir or Lahore, c. 1650, now in the V&A[20] (fig. 2.14).

There is a wide range of design details, with lattices formed purely of vegetation or from a mixture of more angular elements reminiscent of metalware or architectural ornamentation. Lattice junctions come in a variety of forms, often depicted as flower heads, floral medallions,

Fig. 2.7

Fig. 2.8

Fig. 2.7 "Pinwheel" flower, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

Fig. 2.8 Govardhan (India, Mughal, active c. 1596–1645), detail of a flower in *Dervish Leading a Bear*, folio from the *Shah Jahan Album*, India, c. 1630–40 (recto). Ink, opaque watercolor, and gold on paper, 15 5/16 × 10 1/16 in. (38.9 × 25.6 cm). Metropolitan Museum of Art, New York, Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955 (55.121.10.10)

Fig. 2.9

Fig. 2.10

Fig. 2.9 Flower with lobed petals, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

Fig. 2.10 Padarath (India, active c. 1593–c. 1630), detail of a flower in *Dervish with a Lion*, folio from the *Shah Jahan Album*, India, c. 1630 (verso). Ink, opaque watercolor, and gold on paper, 15 5/16 × 10 1/16 in. (38.9 × 25.6 cm). Metropolitan Museum of Art, New York, Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955 (55.121.10.11)

Fig. 2.11

Fig. 2.12

Fig. 2.11 Flower with elliptical petals, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

Fig. 2.12 Bichitr (India, active c. 1610–1660), detail of a flower in *Portrait of Raja Bikramajit (Sundar Das)*, folio from the *Shah Jahan Album*, India, c. 1620 (recto). Ink, opaque watercolor, and gold on paper, 15¼ × 10⅛ in. (38.7 × 25.7 cm). Metropolitan Museum of Art, New York, Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955 (55.121.10.1)

Fig. 2.13

Fig. 2.14

Fig. 2.13 Top, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

Fig. 2.14 *Carpet*, possibly India, Kashmir, possibly Pakistan, Lahore, c. 1650. Knotted-pile pashmina (goat hair) on silk, 55⅞ × 35 1⁄16 in. (142 × 89 cm). Victoria and Albert Museum, London, Salting Bequest (T.403-1910)

Fig. 2.15

Fig. 2.16

Fig. 2.15 *Ewer*, northern India or Deccan, c. 1700. Brass, inlaid with lead and zinc, height: 8¼ in. (21 cm). Dauphin Collection. Source: Zebrowski, M., *Gold, Silver & Bronze from Mughal India*, London: Alexandria Press in association with Laurence King, 1997 (p. 164, fig. 233)

Fig. 2.16 Date of [*samvat*] 1799 (AD 1742) inscribed in Devanagari script, detail of *Basin*. Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

or quatrefoils, the latter of which was used on this basin's top and bottom[21] (see fig. 2.13). The V&A carpet is also noteworthy in the present context for its depiction of a "pinwheel" flower (right-hand column, middle).

One of the closest surviving aesthetic and technical parallels to the LACMA basin, especially its bottom, is a brass ewer reportedly inlaid with lead and zinc. It is attributed by Zebrowski to northern India or the Deccan, c. 1700, and is now in the Dauphin Collection[22] (fig. 2.15). Zebrowski likens the ewer's ground material to unblackened *bidri*-ware, which features a similar zinc-rich alloy, usually over 80 percent in composition (along with varying proportions of copper, lead, and sometimes tin).[23] The inlaid dark gray ground of the basin bottom may be a similar metallic composition, but further technical analysis is required to be certain. In addition to the possible medium analogies, the Dauphin Collection ewer's primary decoration relates closely to that of the basin: both display a very similar vegetal lattice with quatrefoil junctions and inset flowering plants. Although the ewer's decoration seems more carefully executed or perhaps more finished than the basin's, it is apparent, judging solely from the published photograph, that fewer flower types are represented.

## ART HISTORICAL CONCLUSION

The most intriguing issues to resolve about the basin are the technical and temporal relationships between its top and bottom components. Given the rim's higher density of design and the resultant greater emphasis on its "decorativeness," comparable in general to the artistic tendencies of the eighteenth century,[24] the top may be dated stylistically from c. 1700–1750. This general dating may be further refined by what is likely an inscribed date of [*samvat*] 1799 written in Devanagari script[25] (corresponding to AD 1742) on the basin bottom (fig. 2.16). The date was presumably incised when the current rim was attached, probably as a replacement to repair damage to the original.

When LACMA's basin and ewer are considered together (fig. 2.17), their similarities and differences in artistic style and technique facilitate a greater understanding of the technical means and artistic progression of Mughal brassware in one of the leading South Asian centers for its production between the mid-seventeenth and the mid-eighteenth centuries.

Fig. 2.17

Fig. 2.17 *Ewer*, Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 Collectors Committee (AC1995.52.1) and *Basin*, Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2000.47)

## 1 *Ewer* (back to entry)

1 Translated by Wheeler Thackston, who says it is "Probably an inventory number or the weight of the vessel." Wheeler Thackston, personal correspondence to author.

2 Possibly an old (nineteenth century?) inventory number.

3 I would like to thank Yosi Pozeilov, LACMA's senior conservation photographer, for creating the manipulated digital image.

4 *Ewer*, now in the Shalva Amiranashvili Museum of Fine Arts, Georgian National Museum, Tbilisi (accessed January 10, 2019).

5 Quoted in Ward 1993, p. 77.

6 *Ewer with a Feline-Shaped Handle* (47.100.90; accessed January 10, 2019).

7 *Ewer* (M.2002.1.9; accessed January 10, 2019).

8 For a discussion of the Islamic religious prohibitions regarding the use of gold and silver, see Ward 1993, pp. 10–11, 14–15; and Juynboll 1985.

9 *Ewer* (M.2002.1.23; accessed January 10, 2019).

10 *Ewer with Dragon Handle* (AC1998.222.1; accessed January 10, 2019). See Li and Hirx 2000.

11 For additional stylistic characteristics of the pear-shaped South Asian ewer and an excellent discussion of Islamic and Indian ewers, see "The Ewer (Aftaba): The Islamic Inheritance," pp. 134–51, and "The Ewer: The Indian Development," pp. 152–67, in Zebrowski 1997; and Zebrowski 1986.

12 *Ewer* (1479-1904; accessed January 10, 2019). The ewer bears an apocryphal regnal ascription to Timur (r. 1370–1405) and a date corresponding to 1406–7. See Haidar and Sardar 2015, pp. 182–84, no. 83; Stronge 1985, pp. 38–40, no. 2; and Skelton et al. 1982, pp. 140, 159, no. 469.

13 Stronge 1985, p. 40.

14 For example, see two *bidri*-ewers displaying a very similar distinctive treatment of six- or seven-petaled flowers arranged in a symmetrical pattern over much of the vessel surface. The first ewer, now in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad (76.1226), has been attributed to Bidar, second half of the seventeenth century; see Mittal 2011, pp. 58–59, no. 5. In contrast, the second ewer, now in the National Museum, New Delhi (57.21/25), has been attributed to Hyderabad, nineteenth century; see Lal 1990, pp. 80–81, no. 76.

15 *Ewer* (1581-1876; accessed January 10, 2019). See Kerr and Mengoni 2011, p. 108, pl. 154. For additional Chinese porcelain pear-shaped ewers, see Zebrowski 1997, pp. 162–63, nos. 226, 230.

16 Skelton et al. 1982, p. 152, no. 506.

17 See Zebrowski 1986. "The Indian Ewer," presented at the symposium Facets of Indian Art, Victoria and Albert Museum, London, 1982. (*Symposium* papers published in 1986.)

18 Zebrowski cited his 1981 essay, fig. 203. See Zebrowski 1986, p. 259n23.

19 Zebrowski 1997. It should be clarified, however, that not all of the specified objects in Zebrowski's group are inlaid with zinc. This is the case, at least, with the LACMA Lahore ewer and the Musée Guimet spittoon.

20 Zebrowski 1997, pl. 248a–b.

21 Okada 2000b, pp. 92–93.

22 Zebrowski 1997, p. 174; see also pp. 161, 183. A brass ewer (1568) inlaid with lead and zinc currently with Michael Backman Ltd., London, should presumably be added to this group (accessed January 10, 2019).

23 Zebrowski 1997. The ewer is his pl. 227. The hookahs are his pls. 412, 413–16, with pl. 416 in the V&A (IS. 1152-1883). The spittoon is his pl. 265, now in the Musée Guimet, Paris. The cusped tray is his pl. 436 (V&A 530-1905).

24 Zebrowski 1997, p. 161.

25 Skelton et al. 1982, p. 152, no. 506.

26 Zebrowski 1986; and Zebrowski 1997, pp. 174, 183.

27 Markel 2010d, p. 100.

28 Although Zebrowski does not explicitly identify the central plant as a rose shrub, he would presumably concur with the identification: one of the hookah bases in his Lahore group has a flowering plant very similar to that on the LACMA Lahore ewer, which he does identify as a rose shrub. See Zebrowski 1997, pp. 242–43, no. 413. For a rose diagram, see https://ludwigsroses.gumlet.com/wp-content/uploads/2014/03/anatomy-of-a-rose-small-Image1a.jpg?compress=true&quality=80&w=480&dpr=1.3 (accessed May 26, 2020).

29 *Contemplative Man Seated on a Terrace* (M.72.88.9) and *Textile Panel* (M.75.22), respectively (both accessed January 10, 2019).

30 *Mughal Brass Ewer* (1302), Michael Backman Ltd., London (accessed January 10, 2019). The ewer is therein attributed to "Northern India (probably Lahore), mid-17th to early 18th century." Note that its engraved flowering plants are identified as "stylized poppy motifs," but their botanical structure suggests they are probably intended to be or were inspired by narcissi.

31 For example, see Zebrowski 1997, pp. 161–62, no. 228.

32 *Ewer* (50.61; accessed January 10, 2019); Rogers 1972, fig. 5.

33 Zebrowski 1997, pp. 242–43, no. 414. In addition to the similar flowering scrolls, note the identical band of small squares at the junction of the spout and vessel body.

### PROVENANCE

[Peter Marks Gallery, New York, sold 1995 to]; Harry and Yvonne Lenart and Camilla Chandler Frost through the 1995 LACMA Collectors Committee; gift 1995 to; LACMA.

### REFERENCES

Skelton et al. 1982, p. 152, no. 506 (attributed to "Deccan (?), 18th century"); Zebrowski 1986, p. 259n23; *Los Angeles County Museum of Art Annual Report 1994/95* 1996, p. 24; Zebrowski 1997, p. 162, no. 227; Markel 1999, pp. 31–34, pls. 11, 11a; Peter Marks Gallery 2000, n.p.; Markel 2002, p. 31, figs. 9 (right), 10 (detail); Markel 2010d, p. 100, figs. 2, 3; Komaroff 2016, pp. 104–5, no. 40.

## 2 *Basin* (back to entry)

1 The presence of the support lip for the pierced cover proves that the vessel is a basin rather than a spittoon, which were often made in this same general form but without the lip. Spittoon mouths are also typically narrower in order to conceal the spent saliva of the masticated betel nut in the bottom chamber. See Zebrowski 1997, p. 179.

2 For an example of an extant matching set, see Zebrowski 1997, p. 168, no. 238.

3 Also called a *sailabchi* or a *chilamchi* in the Deccan; see Zebrowski 1997, pp. 16, 169.

4 *Basin* (M.73.5.125; accessed January 10, 2019). See Komaroff 2016, p. 106, no. 41; and Pal 1973, p. 167, no. 307.

5 For a detailed stylistic discussion of a related basin in the V&A (952-1886), see Melikian-Chirvani 1982a, pp. 302–3, no. 133; and the V&A site (accessed January 10, 2019). The basin is attributed by Melikian-Chirvani to western Iran, c. 1580–90, and is a close mate for an inscribed basin published and attributed by Zebrowski to Safavid Iran, c. 1600; see Zebrowski 1997, p. 169, no. 239. However, as of October 2015, the latter basin was a loan (L2013.7.L16) displayed at the Aga Khan Museum, Toronto, with a revised attribution of "Hindustan (modern India and Pakistan), early 17th century."

6 See Michael Backman Ltd., London, for an example of a brass basin (2574) attributed to the Deccan or northwestern India, seventeenth–eighteenth century, formerly on the London art market (accessed January 10, 2019).

7 *Basin* (19.135.13; accessed June 5, 2020). See also the Metropolitan Museum of Art's slightly earlier *Basin* (13.173.45). In addition to the *bidri*-ware basins discussed in Zebrowski 1997, pp. 168–72, several more are illustrated in Lal 1990, pp. 89–96, including an atypical rectangular basin attributed to Hyderabad, nineteenth century (p. 95, no. 94).

8 However, for a late-sixteenth-century Iranian basin cast originally in two parts (the flat bottom was made separately), now in the V&A (768-1894), see Melikian-Chirvani 1982a, pp. 301–2, no. 132.

9 For a damaged ewer converted into a bowl, attributed to Fars, fourteenth century, and retrofitted in the seventeenth or eighteenth century, now in the V&A (419-1905), see Melikian-Chirvani 1982a, pp. 214–15, no. 99. For a *bidri*-ware basin with a damaged and crudely restored rim, attributed to Hyderabad, nineteenth century, now in the National Museum, New Delhi, see Lal 1990, p. 91, no. 90.

10 *Water Vessel* (IS.21-1889; accessed January 10, 2019). See Melikian-Chirvani 1982a, pp. 348–50, no. 164; Skelton et al. 1982, p. 145, no. 489.

11 Zebrowski 1997, pp. 209–10, 212, no. 327.

12 This particular Kevorkian border flower has been identified as a narcissus by Marie Swietochowski, but it could also have been intended as a type of lily. See Welch et al. 1987, pp. 237, 239, no. 77.

13 For detailed discussions and attributions of the borders of Jahangiri and Shah Jahani albums, see Wright 2008; Stronge 2002, pp. 168–73, 186n81; and Swietochowski 1987.

14 For a discussion of the use of stencils to create the borders of the Late Shah Jahan album, c. 1650–58, see Wright 2008, pp. 120, 137n40, 137n44. For pattern books and individual designs, see Skelton et al. 1982, pp. 68–69, nos. 171–90.

15 *Dervish with a Lion* (see fig. 2.8) is reproduced in Welch et al. 1987, p. 236, no. 76. Additional representations of "pinwheel" flowers in Mughal borders include Wright 2008, pp. 321, 337, 379, 417, nos. 43b, 48a, 59b, 73a; and Welch et al. 1987, p. 203, no. 59.

16 "Pinwheel" flowers, identified as stylized flowering plants, are depicted on an exceptionally pristine enameled gold spittoon attributed to Jaipur, eighteenth century, now in the Khalili Collection, London (JLY 1072). See Moura Carvalho with Cockrell and Vernoit 2010, pp. 208–9, no. 110; and Zebrowski 1997, p. 58, no. 37a-b (attributed to north India, c. 1700).

17 I would like to thank members of the Google group efloraofindia for providing this tentative identification (accessed January 10, 2019).

18 The flower in *Dervish with a Lion* has been identified as a lily, but that is unlikely given its digitate rather than awl-shaped leaf structure; see Swietochowski 1987, p. 237, no. 77. However, plants with the wrong leaves are sometimes depicted in the Kevorkian album borders; for example, see Welch et al. 1987, pp. 161–62, no. 38.

19 Welch et al. 1987, p. 150, no. 32. This flower was not identified in the catalogue (see Welch et al. 1987, p. 147).

20 Walker 1997, pp. 107, 170, fig. 105, no. 27.

21 For an example of a Mughal carpet with quatrefoil lattice junctions, attributed to Kashmir or Lahore, c. 1650, now in the Metropolitan Museum of Art, New York (32.100.457), see Walker 1997, pp. 112–14, 171, fig. 111, no. 30.

22 Zebrowski 1997, pp. 164, 166, no. 233.

23 Lal 1990, pp. 4–5.

24 The general aesthetic shift to a greater decorativeness in the eighteenth century can be observed in a comparison between two compositionally related paintings from the *Amber Album*, now in LACMA's collection: *Maharaja Jai Singh of Amber and Maharaja Gaj Singh of Marwar*, attributed to c. 1630 (M.80.6.6; accessed January 10, 2019); and *Maharana Sangram Singh of Mewar and Maharaja Sawai Jai Singh of Amber*, dated 1732 (M.2001.24; accessed January 10, 2019). See Pal 1993, pp. 270–72, no. 75. Note in particular the more extensive patterning on the garments, bolsters, and throne seat in the eighteenth-century painting.

25 The date of [*samvat*] 1799 presumably refers to the Vikrama Era, which began in 58 BC. Translated by Stephen Markel.

## PROVENANCE

[London dealer, sold c. 1974–76 to]; [John Lawrence Fine Arts, London, sold 1981 to]; [Peter Marks Gallery, New York, sold 2000 to]; LACMA.

## REFERENCES

Markel 2002, p. 31, fig. 9 (left); Markel 2010d, pp. 100–101, fig. 4.

# Lucknow Enamel

***Serving Box for Betel Leaf Quids***, India, Uttar Pradesh, Lucknow, c. 1780 (detail of plate 3). Enameled gilded silver, height: 5 in. (12.7 cm); diameter: 5¼ in. (13.3 cm). Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart (AC1993.137.1.1-.2)

3

Provenance
References

Unknown Artist

***Serving Box for Betel Leaf Quids***
India, Uttar Pradesh, Lucknow, c. 1780
Enameled gilded silver
Height: 5 in. (12.7 cm); diameter: 5¼ in. (13.3 cm)

Purchased with funds provided by Harry and Yvonne Lenart
AC1993.137.1.1-.2
[http://collections.lacma.org/node/175029; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

The lid of the betel box is in the form of an ogival dome. The pinnacle is a pointed knob with oval areas of translucent dark blue and green enameling; a horizontal band of pointed cross motifs arranged in a repeated lozenge pattern encircles the midpoint. There is an exquisite field of translucent dark blue enameled decoration beneath the terminus, consisting of eight sword-shaped leaves with serrated tips pointed downward, each with bipinnate central ribbing and a plain silver border embellished with a row of square dark blue enameled dots. Cascading downward from each of these sword leaves are lush streamers of upside-down flowering plants with acanthus leaves and a hodgepodge of diverse blossoms. The flower petals are mainly plain silver, with their botanical structure accentuated in translucent dark blue enamel. Beneath the field of streamers is a plain silver step, and beneath the step is a border of silver, diamond-shaped pointed crosses set against a background of translucent green enamel. An identical border runs around the bottom of the lid, above a plain silver edge. The lid's principal decoration—a rich band of imagery of flora and fauna of variegated enamels—is between these borders. At four cardinal points are diverse groups of fowl, primarily paired. A variety of flowering plants, including poppies, dianthus, and lilies, all graced with acanthus leaves of various sizes, are interspersed between these groups. There is a veritable rainbow of enamel colors, including translucent green, dark blue, light blue, and aubergine, and opaque orange, yellow, and light blue.

The tray interior continues the primary decoration of the lid. In the middle is an eight-petaled rosette with an opaque orange enameled center. It is surrounded by a circular field of silver and translucent blue flowers executed in the style of the pendant streamers on the lip. Encircling the flowers is a border of lotus petals or lappets in translucent green; a similar border runs around the outer edge of the tray interior. Between these borders is a decorative field similar to that on the lid, with paired birds—peafowl, geese, and two pairs of doves—at the cardinal points, and flowering plants.

## ART HISTORICAL COMMENTARY

Used for preparing and serving *pan*—a ceremonial amenity and digestif made of cut betel nut, mineral lime powder or paste, and various spices wrapped in a betel leaf (*Piper betle*)—this distinctive Lucknow style of betel box in the form of an ogival dome evokes the architecture of the Mughal Empire and, especially, Lucknow.[1] It compares closely in silhouette to the contemporaneous Asafi Masjid in the Bara Imambara complex, built in 1784–91 under Nawab Asaf al-Daula (r. 1775–97) (fig. 3.1).

The name, typological development, cultural importance, and extended personal use of this dome-shaped betel box (fig. 3.2) are reported by Abdul Halim Sharar (1860–1926) in his nostalgic *Lucknow: The Last Phase of an Oriental Culture*:

> Now I shall turn my attention to the appurtenances used with betel leaf. The most important among them is *pan dan*, the betel box, which transforms the raw leaf into a thing of glory. In former days in Delhi, these were little boxes of all shapes—round, square, or octagonal....
>
> In the first place, the shape became round and they were made only of silver-plated copper. Then their lids were raised and rounded until they looked like a white dome, as they do at present....
>
> In the course of time the handy betel box also came to serve as treasure-house and cash box for women. The size began to increase until it came to weigh as much as twenty to forty pounds. At the same time it became necessary for ladies to take it with them wherever they went. Just as "the larger the turban, the greater the learning," so the larger the betel box, the greater was the status and grandeur of the lady. Eventually the betel box took up all the space in the palanquin and there was no room for the lady.
>
> Then suddenly the taste for daintiness showed itself in this direction and a new, small, narrow-domed betel box with a decorative protrusion in the top centre was designed. At first, this was called *aram dan* [Arabic: leisure; Hindi: box], but it is now known as *husn dan* [Arabic: beauty; Hindi: box]. It was

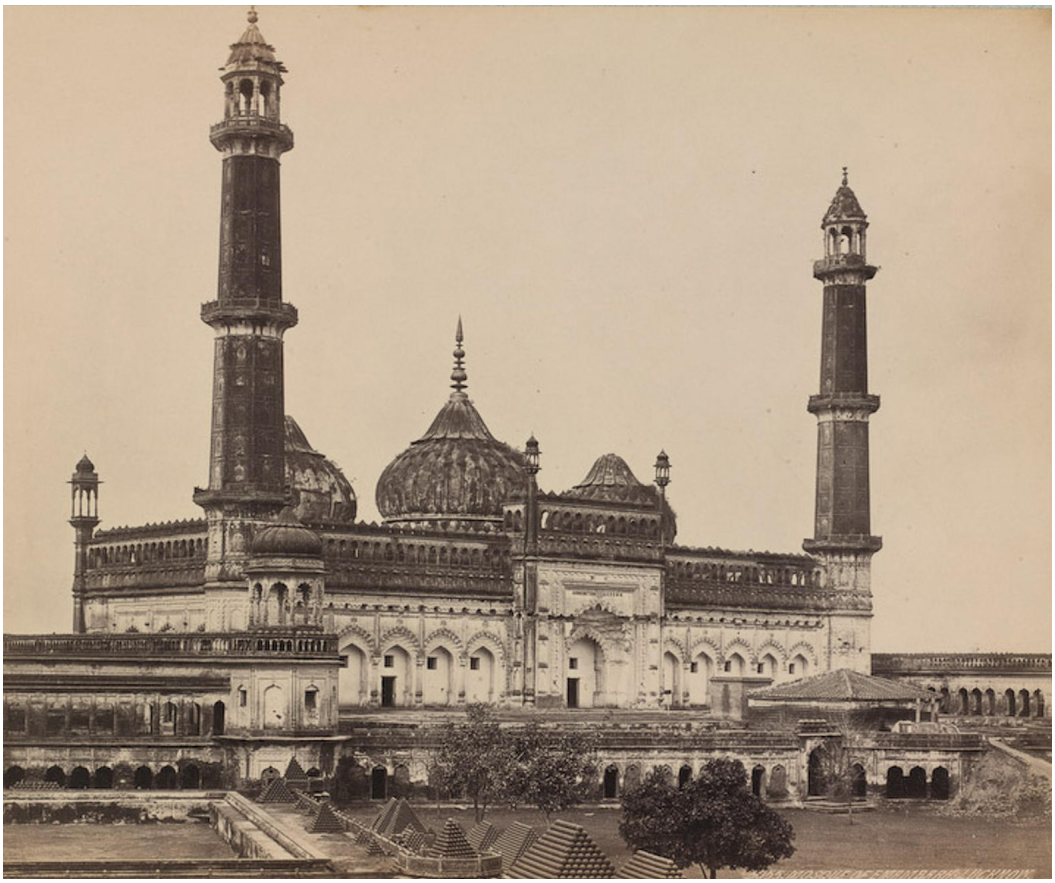


Fig. 3.1

Fig. 3.1 The Asafi Masjid in the Bara Imambara complex, Lucknow, in the 1860s. Albumen print, 11 13/16 × 9 3/8 in. (29.9 × 24 cm)

Fig. 3.2

Fig. 3.3

Fig. 3.2 *Betel Box* (husn dan), northern India or Pakistan, mid-19th century. Silver-gilt, with chased and engraved decoration, height: 7½ in. (19 cm); diameter: 5⅝ in. (14.3 cm). Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad (76.1324)

Fig. 3.3 Darogah Abbas Ali (India, active c. 1860s–1870s), "Hydur Jan Dancing Girl from the Oudh Court of Lucknow," plate 24 from *The Beauties of Lucknow*, 1874. Sepia photograph mounted on board, 6 × 4⅛ in. (15.2 × 10.5 cm). Jerome Robbins Dance Division, New York Public Library (b12157473)

> attractive in appearance and convenient to handle, but the internal arrangements [of various compartments for areca nuts, lime, etc.] remained the same. In Lucknow they were first adopted by those not given to show and display, but they soon became generally popular here, and in other regions as well.[2]

Sharar describes the next stage in the development of the Lucknow domed betel box; that is, a smaller version for use as a serving container on formal occasions:

> In addition to husn dan there is *khas dan* [Hindi: special box], the betel case, in which the prepared betel leaf is served in formal gatherings as well as everyday life.... It was not considered proper to serve gilauris [prepared betel leaf quids] in an open tray and so a dome-shaped lid was designed to cover them. This made the khas dan look like a small husn dan.[3]

In addition to their use at receptions and in the homes of the elite, ornate betel boxes were an essential accoutrement in the salons of the refined courtesans and entertainers of Lucknow. In *Umrao Jan Ada*, the celebrated 1905 Urdu novel based on the reminiscences of a Lucknow courtesan, the elegant private rooms were said to be furnished with enameled betel boxes and other luxury items required by sophisticated social etiquette:

> Beauty-cases full of cosmetics; enamelled caskets to keep *pan* leaves, lime-paste and betel-nuts; and they had spittoons in the corners."[4]

Several vintage photographs and postcards document the treasured status of these betel boxes among this segment of Lucknow society in the late nineteenth century. A studio portrait attributed to Darogah Abbas Ali (active c. 1860s–1870s) of the courtesan Bi Haidar Jan (fig. 3.3) portrays her seated with her essential cultural accoutrements, including a domed betel box (likely a *husn dan*).[5]

Lucknow betel boxes are executed in several media, including enameled silver or gilded silver, parcel-gilt silver repoussé, openwork silver and/or gilded silver, and *bidri*-ware.[6] Their decorative programs share common motifs of flora and fauna as well as geometric patterns, but they vary widely in their individual compositions; a representative example of this is now in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai[7] (fig. 3.4). Many surviving examples, however, exhibit a denser arrangement of designs than LACMA's khas dan, with an emphasis on depictions of elephants, and both of these stylistic features suggest a later manufacturing date in the first half of the nineteenth century.[8]

Fig. 3.4

Fig. 3.4 *Betel-leaf Box* (pan dan), India, Uttar Pradesh, Lucknow, end of the 18th century. Polychrome enamel on silver, height: 4 1⁄16 in. (11.9 cm); diameter: 4 3⁄16 in. (10.7 cm). Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, Sir Ratan Tata Art Collection (22.2034)

**4**

Provenance
References

## Unknown Artist

***Tray and Matching Box with Four Scent Vials***
India, Uttar Pradesh, Lucknow, c. 1800
Enameled silver inlaid with foil-backed gemstones and pastes; enameled gilded silver
4⅞ × 10⅛ × 8 in. (12.4 × 25.7 × 20.3 cm)
Inscribed bottom tray center: iris (maker's mark)

From the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase
M.76.2.27a-L
[http://collections.lacma.org/node/226891; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

The exterior of the box and lid is enameled silver. The top of the stepped lid is a rectangular field of translucent green enamel that serves as the background for a trellis pattern of silver split acanthus leaves. In the interspaces are flowers created by foil-backed insets inlaid in silver settings. The eight-petaled rosette in the center is made of red foil-backed insets surrounding a yellow foil-backed inset mounted as a faux diamond with claw settings. It is flanked by two half-blossoms of four red foil-backed insets and a green foil-backed inset in the center. Tripartite florets of red foil-backed insets fill the interstices along the top and bottom. The central field of green is edged by a plain silver step that abuts repetitive borders of silver pointed crosses with a translucent dark blue enameled ground. These borders continue along the four corner spines of the convex lid and the bottom edge, forming trapezoids adorned with hybrid flowering plants and birds in translucent enamels of dark blue, aubergine, and green. The bottom edge of the lid has a series of stylized translucent green acanthus leaves. The box's exterior sides are graced with the same floral and avian decorative program as the main ornamentation on the lid exterior. Above the bottom exterior is a horizontal series of semicircular silver projections adorned with translucent green enameled leaves and openings for small, wired pendants (now missing). The box interior, of gilded silver, features an inset support tray with individual compartments for the four scent vials. The top of the tray is decorated with a central eight-petaled rosette and lilies in translucent blue enamel, and leaves and stems in translucent green.

The tray interior follows the enameled decoration of the box exterior. In the tray's center is a rectangular recess for the box. In the middle of the recess is an eight-petaled rosette formed with two rings of lobed petals—the inner petals are silver on a translucent green ground, and the outer petals are translucent dark blue with silver accents. Radiating outward from the blossom are four prominent lilies in translucent dark blue with curvilinear ovate leaves and stems in translucent green. The remainder of the space is filled with indeterminate flowering plants in translucent enamels: dark blue for the petals, aubergine for the buds, and green for leaves and stems. The recess is framed by a repetitive border of silver pointed crosses on a translucent dark blue enameled ground. The same border is repeated along the edge of the step rising from the recess, continues diagonally to each of the inner corners, and then frames the tray's inner plane. The four trapezoids created by the repetitive border are enlivened with sundry flowers including lilies, lotuses, poppies, dianthus, and chrysanthemums. There are also variations of birds, some crested, executed in interchanging translucent enamels of dark blue and aubergine. The tray's cavetto (concave border) rises from a silver step and is adorned with a continuous row of stylized acanthus leaves in translucent green. The outer edge is festooned with a separately attached row of upright floral sprays made of silver with translucent green leaves and six-petaled blossoms of generally alternating translucent enamels of dark blue and aubergine. The protruding round center of each blossom is a foil-backed gemstone or paste bead. The tray's outer vertical edge has a series of translucent green lotus petals and is pierced for wired pendants. The tray rests on four enameled silver scroll feet.

The four gilded silver scent vials are identical in decoration. Each has a lid in the form of an architectural dome with a gilded silver bud terminal and six ovate leaves in translucent blue with disconnected thin stems of translucent green. Each vial has a flat, projecting mouth over a straight neck and flange, all of which are devoid of enamel. The vial shoulder has a border of translucent aubergine lotus petals with midrib-to-margin venation, and disconnected thin stems attached to a flat ground line of translucent green. The vial body has a repetitive border of silver pointed crosses on a translucent dark blue enameled ground. The main field of decoration is a verdant lily pond with a diaper pattern of translucent green pendant lotus leaves and thin stems set against a gilded silver ground.

## ART HISTORICAL COMMENTARY

Along with betel leaf quids, rose water and other fragrances were and remain the customary amenity offered to honored guests in South Asia. The science and aesthetics of perfumery were highly evolved, as were its *attar dan* (Arabic: scent; Hindi: box), the ornate storage and dispensing containers that are exemplified by LACMA's tray and box. Lucknow's nobility, harem, and refined courtesans were especially renowned for their conspicuous use of myriad perfumes. As observed by Fanny Parks (1794–1875) in Lucknow, when she roomed in the harem of King Nasir al-Din Haidar (r. 1827–37),

> The Muhammadans [Muslims], both male and female, are extremely fond of perfumes of every sort and description; and the quantity of atr [attar] of roses, atr of jasmine, atr of khas-khās [poppy seed], &c., that the ladies in a zenāna [harem] put upon their garments is quite overpowering.[1]

Of all the exquisite fragrances enjoyed in Lucknow and across South Asia, rose water and attar of roses were the most favored and expensive.[2] On ceremonial and auspicious occasions, to honor esteemed guests, rose water was dispensed from elegant sprinklers (*gulab pash*), and a small spoonful of attar of roses[3] (a distilled and concentrated essential oil) was offered to guests from ornate covered cups[4] to scent their handkerchiefs or other apparel. Rose water was also purported to have various medicinal properties. Mrs. Meer Hassan Ali, an Englishwoman who married into a prominent Muslim family in Lucknow, described the broad range of uses for rose water that she observed during her stay in 1816–28:

> It is frequently used by the Natives in preparing their sweet dishes, is added to their sherbet, sprinkled over favored guests, used to cleanse the mouth-piece of the hookha [hookah], and to cool the face and hands in very hot weather.[5]

Lucknow and its alternate Nawabi-period capital of Faizabad (approximately ninety miles to the east)[6] were well-situated geographically and culturally to partake of both the Hindu and Islamic traditions of sophisticated perfumery. Located roughly between the ancient but continuous Hindu production center of Kannauj[7] and the contemporaneous Muslim production center of Ghazipur,[8] the courts and elite communities of Lucknow and Faizabad had ready access to the scents and aromatics long described in a variety of texts, including the *Arthashastra* [Science of politics] by Kautilya (first century BCE with later interpolations), *Brhatsamhita* [Great compilation] by Varahamihira (505–587), *Treatise on Simple Aromatic Substances* by Ibn Masawaih (777–857), *Kitab Kimiya' al-Itr* [Book of the chemistry of perfume] by Al-Kindi (c. 801–873), and the *A'in-i Akbari* [Institutes of Akbar] by Abu'l Fazl (1551–1602).[9] By the turn of the nineteenth century, colonial European accounts

Fig. 4.1

Fig. 4.1 Francesco Renaldi (Italy, 1755–c. 1799), *Portrait of a Mogul Lady*, 1787. Oil on canvas, 36½ × 29⅝ in. (92.7 × 74.4 cm). Private collection

documented the manufacturing techniques of rose water, attar of roses, and other perfumes, including one written in 1787 by the renowned Franco-Swiss art patron of Lucknow and Faizabad, Colonel Antoine-Louis Polier (1741–1795),[10] who recorded his production of attar of roses obtained from an eleven-acre field of rose bushes.[11]

## VESSEL FORM

There were two primary conceptual styles for vessels used to store and dispense fragrances: forms with an organic design inspiration, and forms familiar from South Asian and European metalware traditions. The most idiosyncratic organic vessel type was an elliptical container on a stand (with matching tray), which often took the form of a miniature tree with small, fruit-shaped containers holding various scents.[12] This distinctive style of perfume container was highlighted in contemporaneous European and South Asian paintings, such as *Portrait of a Mogul Lady*, painted in Kolkata (Calcutta) by Francesco Renaldi (1755–c. 1799) in 1787[13] (fig. 4.1), and a portrait of Shahoor Maharaj Chhatrapati of Satara, c. 1847.[14]

Perhaps the best-known individual attar dan is a commemoration vessel made in c. 1842 by Hamilton and Company in Kolkata (figs. 4.2a, 4.2b). Now in the National Army Museum, London,[15] it was immortalized in the panegyric written in 1866 by Major General Sir Thomas Seaton (1806–1876):

> The piece of plate selected was an attar-dan or vessel to hold attar of roses, which is much used at all native parties.... It is about twelve inches high, the upper part globular in form, and covered as thickly as possible with a mass of fruit and flowers worked in dead and bright silver. The top of the globular part lifts off, and inside are the small vessels for containing the attar, each with its gilt top and a spoon for ladling it out. The globular portion stands on an ornamental pedestal rising out of a salver. At the side of the attar-dan is a shield supported by a soldier of the 13th and a sepoy of the 35th, and on the shield is an inscription in Persian and Hindee, containing the history of the piece of plate.[16]

The conceptual design for the LACMA attar dan (plate 4) evolved generally from South Asian metalware conventions for ornate containers and trays[17] and specifically from Mughal and Deccani enameled metalware forms.[18] The pairing of a container with a matching tray is well known from a variety of contemporaneous vessel types, especially betel boxes. Indeed, both perfume boxes and betel boxes were the preferred social amenities for honored guests; for example, at a dance performance in Faizabad, English Resident Nathaniel Middleton (1750–1807), a political official, was offered "gold and silver betel-boxes and scent bottles and trays and spray-diffusers."[19] These sumptuous objects are also paralleled in the European tradition of women's vanity sets that included perfume

Fig. 4.2a

Fig. 4.2b

Figs. 4.2a, 4.2b Hamilton and Company, Calcutta (Kolkata), *Attar Dan*, or *Scent Vessel*, c. 1842. Silver, height: approx. 12 in. (30.5 cm). National Army Museum, London (NAM. 1959-04-278-1)

Fig. 4.3

Fig. 4.3 Scent vial box, detail of *Tray and Matching Box with Four Scent Vials*. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.27a-L)

Fig. 4.4

Fig. 4.4 *Rose Water Casket*, India, Uttar Pradesh, Lucknow, late 18th century. Gilt silver, 4 × 4¾ × 3¼ in. (9.5 × 12 × 8.5 cm). Islamic Arts Museum Malaysia (IAMM 2004.12.12)

bottles, mirrored trays, and additional toiletry articles. Traveling perfume boxes are also known from both South Asian and European traditions.[20]

Enticingly, the interior box surface, removable support tray, and exterior of the scent vials (fig. 4.3) have been upgraded from a silver to a gilded silver ground, evoking a literally richer aesthetic experience when the box is opened. This use of expensive materials was perhaps intended to be an immediate visual indicator of the valuable contents—the fragrances.[21]

There is also a distinguishing iconographic clue to the nature of the contents: the upright floral sprays festooned around the edge of the tray, which follow an apparent metalware convention for symbolizing an object's function as a container for rose water and other favored scents. The prevalence of floral sprays used with this symbolic intent is corroborated by another gilded silver Lucknow perfume box (fig. 4.4), now in the Islamic Arts Museum Malaysia.[22] Inscribed "Lucknow 1857"—a date that should be interpreted as commemorative, associated with the Great Uprising (or Indian Mutiny), rather than as the casket's date of manufacture—it too is embellished with upright floral sprays. Similarly, an eighteenth-century Deccani gilded silver perfume bottle and tray, now in the Victoria and Albert Museum, London (V&A),[23] is graced with four large three-dimensional flower buds on stalks "growing" from the tray, which were no doubt intended as dramatic visualizations of the fragrant contents. Perfume boxes made in the container-and-tray format but fashioned from silver filigree rather than gold or gilded silver are also known from the Deccan, likely from Goa or Karimnagar,[24] and possibly from Batavia (modern Jakarta) in Indonesia.[25]

## VESSEL DECORATION

The main decorative program of the enameling on the tray and box will be addressed below (see Art Historical Conclusion, pp. 102–6), in the discussion of the object's date. However, it is appropriate to review the significance of the distinctive diaper pattern on the exterior of the vials, which I have discussed in previous essays.[26] It consists of a gilded silver ground with reticulated translucent green enameled lotus leaves, shown inverted and pendant on a thin stalk that is looped above and behind the leaf to extend beneath it (fig. 4.5). This diaper pattern is a Lucknow variant of a similar lotus leaf arrangement on the hilt and sheath fittings of two daggers. One—now in the Khalili Collection, London (fig. 4.6) and formerly in the collection of the Nizam of Hyderabad—has most recently been attributed as "Mughal or Deccani, late seventeenth or early eighteenth century."[27] The other, in The David Collection, Copenhagen, has most recently been attributed to "Northern India, eighteenth century."[28] The chief stylistic difference is the treatment of lotus leaves: those on the Khalili dagger are somewhat more articulated and complex than those on The David Collection dagger. Lotus leaf motifs are found in the artistic repertoire of nineteenth-century Hyderabad *bidri*-ware, used in related ogee patterns and in linear bands of scrolling ornamentation.[29] Gold ground diaper patterns are found on hookahs in Faizabad paintings attributed to 1765 or 1770, although florets with red blossoms and green stalks replace the lotus leaves.[30] This latter pattern is also on a gold enameled tray that is among the Delhi Treasury works now in the Hermitage Museum, St. Petersburg.[31]

Fig. 4.5

Fig. 4.6

Fig. 4.5 Scent vial, detail of *Tray and Matching Box with Four Scent Vials*. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.27a-L)

Fig. 4.6 *Dagger* (khanjar) *and Sheath*, India, Mughal Empire, or Deccan region(?), late 17th or early 18th century. Hilt of gold on a lac core, enameled and set with rubies in gold *kundan* settings; watered steel blade; sheath of wood with fabric cover and matching enameled gold mounts, 14¾ in. (37.4 cm). The Nasser D. Khalili Collection of Islamic Art, London (MTW 1146)

**5**

Provenance
References

## Unknown Artist

***Hookah Base***
India, Uttar Pradesh, Lucknow, c. 1850
Enameled gilded silver
Height: 7⅞ in. (20 cm);
diameter: 7½ in. (19 cm)
Inscribed on bottom: stork (maker's mark)

Gift of Dr. S. Sanford Kornblum and Mrs. Charlene S. Kornblum in honor of the museum's 40th anniversary and in honor of Amy Poster, Dr. Pratapaditya Pal, Dr. Robert Brown, and Dr. Stephen Markel
M.2005.95
[http://collections.lacma.org/node/211124; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

Except for the silver baseplate, the bell-shaped hookah base is enameled gilded silver. The exterior of the slightly flaring mouth is edged with a repetitive border of silver, diamond-shaped pointed crosses on a translucent dark blue enameled ground. Beneath the border is an arcade with six cartouches in translucent green enamel and a quatrefoil juncture in translucent blue enamel. An identical poppy (*Papaver somniferum*) is inside each arcade cartouche, depicted in translucent enamels of dark blue and green; the same colors are used for the paired sprays in the spaces between the cartouches. Beneath the arcade is a projecting molding[1] with lotus petals in translucent green. Underneath this molding is a short neck of gilded silver with a midpoint ring molding adorned with chevrons in translucent dark blue. The vessel's shoulder is decorated with two floral-scroll bands separated by repetitive borders of silver, diamond-shaped pointed crosses on a translucent dark blue enameled ground. The upper band has tripartite pendant florets in translucent dark blue alternating with upside-down elliptical leaves in translucent green, and the lower band is an undulating vine of lily blossoms and leaves in translucent enamels of dark blue and green. The vessel body has six oval cartouches outlined in translucent green and dark blue. Each cartouche has an elaborate juncture at the horizontal midpoint consisting of a translucent blue quatrefoil adjoined to matching calyxes and a lozenge in translucent green, out of which emerges the scrolling foliage that demarcates the cartouche. In the spandrels between the cartouches—which are emphasized by adjacent split palmettes in translucent dark blue—is a pendant poppy flower at the top and a bird (perhaps a peafowl) on a flowering branch at the bottom. An identical hybrid flowering plant with a central quinquepartite blossom inspired by a dianthus or carnation is inside each cartouche. It is flanked by poppies, lilies, and lotuses or tulips growing from the same two stalks with serrated oblong leaves, all executed in translucent dark blue and green. A small bud in translucent aubergine accentuates the vertical axis, and this same color is used, occasionally and inconsistently, to highlight small areas of the flora and fauna decoration in the spandrels. The poppy plants emerge from a translucent green footed vase that has a prominent ring molding with vertical ribs.[2] The vase's mouth is a thick, rectangular line of translucent dark blue, and the vase is supported by a broader and slightly thicker rectangular line of the same color that serves as a ground line.[3] Beneath the ground line is a large poppy in translucent dark blue with a radiating array of stems and leaves in translucent green. The splayed foot of the vessel repeats the lower band of decoration on the shoulder, with a meandering iris scroll in translucent dark blue and green edged with borders of silver pointed crosses on a translucent dark blue ground.

## ART HISTORICAL COMMENTARY

Lucknow hookahs were fashioned in a wide range of media, function types, and decorative techniques. Abdul Halim Sharar reports that the most preferred and best-tasting Lucknow hookahs were made of earthenware:

> In addition to those made of copper, brass and pewter, very attractive earthenware huqqas were produced which proved extremely popular because of the delicacy of the design. The cool and sweet-smelling smoke of the earthenware huqqas made them preferable to the grand and costly ones.[4]

By their very nature, earthenware hookahs are ephemeral, as they can be readily replaced when the contents no longer taste fresh. Consequently, few Lucknow earthenware hookahs have survived from the eighteenth and nineteenth centuries and there are scant published illustrations.[5] For comparative purposes, therefore, it may be beneficial to view a contemporaneous earthenware

hookah that was excavated at Sonkh,[6] near Mathura in Uttar Pradesh (fig. 5.1). Stratigraphically dating from the eighteenth century, it has a removable combustion bowl (*chilim*), an elongated tapering neck, an ovoid body, and a protruding flat foot ring that enables it to be freestanding.

On the other end of the spectrum, glass hookahs produced in Lucknow were often sophisticated tours de force of Indian glassblowing,[7] especially those made during the reign of King Wajid Ali Shah (r. 1847–56). An elaborate example has all glass fittings (with wire reinforced connectors), including the combustion bowl, combustion tube, and the complex inhalation tube that incorporates a spiral cooling section and a long, straight extension fitted for a mouthpiece. It is now in the State Museum, Lucknow.[8]

Metal hookahs made with diverse decorative techniques were also produced in Lucknow. One style perpetuated the Mughal leitmotif of formally arranged flowering plants with inlaid gems set on a gold and/or translucent enameled ground, such as this lavish example in the Khalili Collection, attributed to c. 1800[9] (fig. 5.2). This type of gem-encrusted hookah was also likely represented in Lucknow painting;[10] see, for example, LACMA's *Lady Being Entertained on a Terrace* (fig. 5.3), attributed to c. 1800. Another style of Lucknow hookah featured its distinctive *bidri*-ware with embossed and incised relief overlaid with silver sheet, called *zarbuland* (Hindi: raised work).[11]

Of all the Lucknow hookah types, however, the silver and gilded silver hookahs with translucent enameling have received the most acclaim. Myriad decorative programs of complex compositions, including lush landscapes teeming with wildlife and architectural vignettes; multitudinous motifs of flora and fauna; and a number of geometric patterns adorn these enameled hookahs. Such a wealth of imagery is, understandably, too extensive to analyze typologically given the limited scope of this publication. Organizing the analysis by artist is also impractical because Lucknow enameled works are typically not signed with an artist's name. The pictographic maker's marks (figs. 5.4, 5.5) found on some objects are presumably part of a broader nonliterate artist/craftsperson identification system.[12] As such, they do indicate an object's creation by a particular artist or artist's family group; regrettably, however, they cannot yet be correlated to individual artists or workshops. Only a few Lucknow enamelers are known by name as award recipients listed in exhibition publications,[13] and viable contemporaneous illustrations of their works rarely survive.

Therefore, this discussion of LACMA's Lucknow hookah base[14] (see plate 5) will focus on its stylistic relationship to three others that share the distinctive elaborate junction motif—a translucent blue quatrefoil adjoined to matching calyxes[15] and a lozenge in translucent green (fig. 5.6)—as well as the decorative program of flower-filled cartouches with concentric bands of floriated scrolling vines. Although their individual decoration varies, the presence of this specific set of decorative motifs suggests a possible common origin for all four objects.

One hookah base is in the V&A[16] (fig. 5.7) and another is in the Metropolitan Museum of Art, New York (Met)[17] (fig. 5.8). The third example is presently known only from its publication in Oppi Untracht's *Metal Marvels* (1993)[18] (fig. 5.9). When compared as a group, the decorative programs

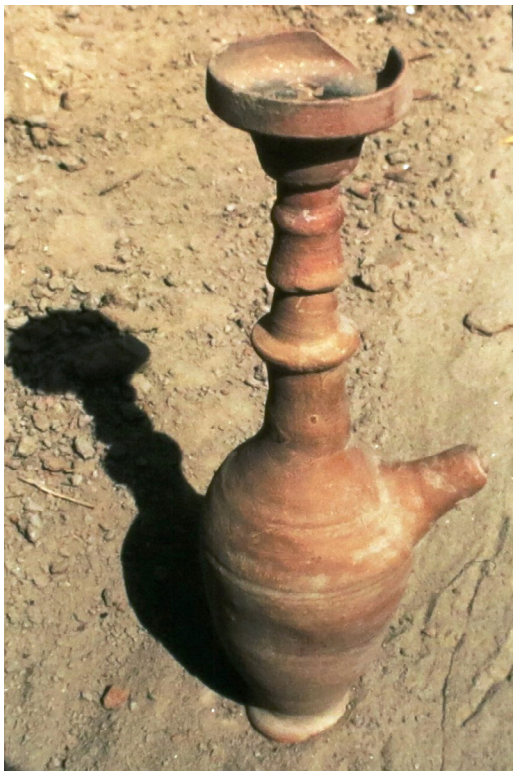


Fig. 5.1

Fig. 5.2

Fig. 5.1 *Hookah*, India, Uttar Pradesh, Sonkh, 18th century. Earthenware

Fig. 5.2 *Hookah Base*, India, Uttar Pradesh, Lucknow, c. 1800. Silver-gilt, enameled and set with foiled emeralds, rubies and rock crystal in gold *kundan*, height: 9½ in. (24.2 cm); diameter: 10½ in. (26.6 cm). The Nasser D. Khalili Collection of Islamic Art, London (JLY 1716)

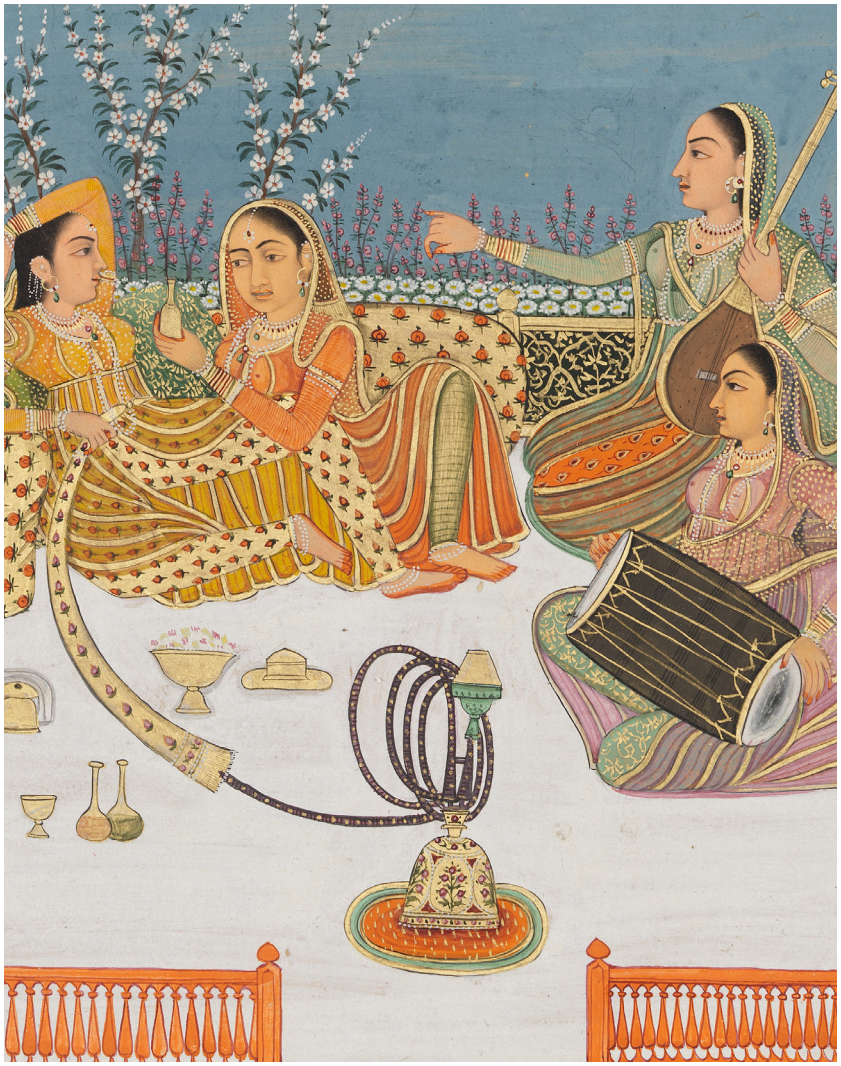


Fig. 5.3

Fig. 5.3 Hookah, detail of *Lady Being Entertained on a Terrace*, India, Uttar Pradesh, Lucknow, c. 1800. Opaque watercolor and gold on paper, image: 10 × 7 in. (25.4 × 17.8 cm); sheet: 16 × 11¾ in. (40.6 × 29.9 cm). Los Angeles County Museum of Art, gift of Myrna Smoot and Peter Smoot (M.84.228.1)

Fig. 5.4

Fig. 5.5

Fig. 5.4 Iris maker's mark, detail of *Tray and Matching Box with Four Scent Vials*. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.27a-L)

Fig. 5.5 Stork maker's mark, detail of *Hookah Base*. Los Angeles County Museum of Art, gift of Dr. S. Sanford Kornblum and Mrs. Charlene S. Kornblum in honor of the museum's 40th anniversary and in honor of Amy Poster, Dr. Pratapaditya Pal, Dr. Robert Brown, and Dr. Stephen Markel (M.2005.95)

of the four bases exhibit interchangeable flora and fauna variations on a theme. All the flowers within the principal cartouches on the V&A, the Met, and ex-Untracht hookahs are poppies, and poppies are included among the hybrid blossoms on the LACMA base. The treatments of the poppy blossoms are closely similar on the Met and ex-Untracht examples, but their leaves differ in botanical form. Moreover, the poppy on the V&A vessel prominently displays the stigmatic rays of the seed capsule. All four bases feature similar repetitive borders of diamond-shaped pointed crosses and bands of scrolling flowering vines, although there are differences in the blossoms depicted and their treatments. The chief design difference is that the V&A and ex-Untracht examples present floral and vegetal elements only, whereas the LACMA and Met bases also include avian motifs. The repertoire of fauna ornamenting the Met hookah is also more extensive, as it includes a tiger, leopard, antelope, and hare. The primary technical difference lies in the presence and/or amount of gilding. The LACMA and V&A bases are partially gilded, and the ex-Untracht vessel is fully gilded over excavated designs that were presumably meant to be enameled, although the enameling was never applied (thus, it is likely incomplete). Although the Met base displays the greatest range of decoration and enamel coloring, it does not appear (from the catalogue illustration) to have gilding, and gilding is not mentioned in the Met description or in the Spink catalogue entry in which it was formerly published. It is unknown if maker's marks are present on the non-LACMA hookah bases. Nevertheless, the fact that all four share a significant majority of design features likely corroborates the presumption of a common artist or workshop, which was previously suggested by the distinctive set of junction motifs employed on the vessels.

## ART HISTORICAL CONCLUSION

When viewed against the broad corpus of enameled objects attributed to Lucknow, LACMA's *Serving Box for Betel Leaf Quids*, *Tray and Matching Box with Four Scent Vials*, and *Hookah Base* can be seen as a microcosm of the Awadh region's enameled motif repertoire and stylistic progression from the late eighteenth century to the end of the nineteenth century. As such, they accord well with the chronological framework of Lucknow enameling defined by Madhu Trivedi in *The Making of Awadh Culture* (2010). According to Trivedi, in Phase I (c. 1750–c. 1850),

> The patterns were minutely and intricately worked, and the colour scheme and composition are balanced. The preference was for animal motifs, especially birds, peacocks, and doves which were conspicuous. Other favourite motifs of this period were floral scrolls and trees. The work is certainly refined and of great artistic skill, for in those days the enameller worked for elite patrons.[19]

In Phase II (c. 1850–c. 1900), particularly after the annexation of Awadh in 1856 by the English East India Company, Trivedi sees a sharp decline in the artistic creativity of Lucknow enameling on jewelry and metalware.

> This decline was primarily due to a growing vogue amongst people for diamond-cut plain jewellery. Ornaments began to be decorated with raised figures [as in *zarbuland bidri*-ware] instead of enameling. The popularity of parcel-gilt ware (partly gilded, especially on the inner surface) was another blow to this craft and the art of enameling languished. The work was deprived of originality and the enameller was now merely imitating the work of other

Fig. 5.6

Fig. 5.6 Juncture motif, detail of *Hookah Base*. Los Angeles County Museum of Art, gift of Dr. S. Sanford Kornblum and Mrs. Charlene S. Kornblum in honor of the museum's 40th anniversary and in honor of Amy Poster, Dr. Pratapaditya Pal, Dr. Robert Brown, and Dr. Stephen Markel (M.2005.95)

Fig. 5.7

Fig. 5.8

Fig. 5.7 *Hookah Base*, India, Uttar Pradesh, Lucknow, late 18th century. Silver, partly gilt and enameled, height: 7 5/16 in. (18.5 cm); diameter: 4 1/8 in. (10.5 cm). Victoria and Albert Museum, London (IS.122-1886)

Fig. 5.8 *Hookah Base*, India, Uttar Pradesh (probably Lucknow), mid-19th century. Silver with enamel, height: 8 1/2 in. (21.6 cm); diameter: 7 3/4 in. (19.7 cm). Metropolitan Museum of Art, New York, gift of Florence and Herbert Irving, 2015 (2015.500.4.15)

Fig. 5.9

Fig. 5.10

Fig. 5.9 *Hookah Base*, India, Uttar Pradesh, Lucknow, late 18th century. Sheet silver, parcel gilt, height: 7 1/16 in. (19.6 cm); diameter: 7 3/16 in. (18.3 cm). Formerly in the Oppi Untracht collection, Porvoo, Finland. Source: Untracht, O., M. Parpola, and A. Parpola, *Metal Marvels: South Asian Handworks*, exh. cat., Porvoo, Finland: Porvoo Museum, 1993 (p. 22, fig. 10)

Fig. 5.10 *Hookah Base* (part of set), India, Uttar Pradesh, Lucknow, c. 1800. Silver, enameled and partly gilded, height: 8 7/16 in. (21.5 cm); diameter: 8 7/8 in. (22.5 cm). The Nasser D. Khalili Collection of Islamic Art, London (JLY 1788)

places. The lasting quality and the brightness of the enamels were also over. One may also notice the absence of a well-marked scheme in composition and colour scheme.[20]

The *Serving Box for Betel Leaf Quids* is attributed to c. 1780, shortly after the accession of Nawab Asaf al-Daula (r. 1775–97). During his tenure as governor, he oversaw the advancement and expansion of Lucknow as Awadh's official capital, and his extensive promotion of cultural achievements created a golden era for the arts, including enameling.[21] Accordingly, the *Serving Box* epitomizes Trivedi's Phase I stylistic characteristics. The compositional balance is primarily achieved through symmetry, with four prominent pairs of birds placed at opposing cardinal points, which alternate with oversize blossoms at the intercardinal points. This symmetry is further enhanced through color choices that both accent and contrast. Undoubtedly due to the betel box's elegant composition and dynamic color usage, the South Asian metalware scholar Mark Zebrowski characterized it as "far less stereotyped than most of that city's [Lucknow] objects, with squawking geese on the sides and elegant peacocks and doves in remarkably fresh colours on the bottom."[22] Finally, it should be noted that, although the variegated color palette of the LACMA betel box resembles that of the enameling done at Rampur, near New Delhi, its precision and design symmetry, density, and choice of motifs would seem to belie an attribution to that center.[23]

The enameled decoration of the *Tray and Matching Box with Four Scent Vials* (see plate 4) is more conventional and limited than the betel box's. The palette features merely three translucent colors: dark blue, aubergine, and green. The range of motifs is likewise constrained, consisting only of birds and blossoms. In contrast, though, the decoration program appears denser and more chaotic because the birds and blossoms are closer in scale to one another than those on the betel box. Many of these characteristics are also found on an enameled hookah in the Khalili Collection (fig. 5.10), which Pedro Moura Carvalho has attributed to Lucknow, c. 1800, on the basis of its morphological similarities to a hookah depicted in a portrait of John Wombwell, attributed to c. 1785.[24] Although there are no avian motifs on the Khalili Collection hookah, there is a marked similarity in the treatment of its floral arabesque to the decoration on the LACMA tray. The palette's primary colors, design density, and motif scale all generally parallel those of the LACMA object, which suggests a similar attribution date of c. 1800.

Assuming the ascription of the LACMA *Hookah Base* to the group defined by the shared cartouche border junction motif is valid, the acquisition of the V&A hookah from the Colonial and Indian Exhibition, London, in 1886[25] provides a possible *terminus ante quem* of c. 1885 for the entire group. Stylistic comparisons to a datable *bidri*-ware hookah base in the V&A (141-1852) and other related *bidri*-ware examples may suggest a range of c. 1850–75 for the creation of the group, although patronage sources were significantly reduced after Awadh's annexation in 1856.[26] The V&A hookah base is firmly attributed to c. 1850 on the basis that it was bought from the Great Exhibition at the Crystal Palace, London, in 1851[27] as "modern."[28] Several of the geometric motifs and flora and fauna designs on this base are the same as those on the LACMA hookah base. Their execution often differs, however, in scale and degree of stylization. Note in particular the schematic treatment of the tree leaves, which are uniform or proportionally gradated in size, lanceolate in shape, and smooth-edged in outline. This "generic" treatment of the leaves parallels the stylized leaves of the scrolling vine with irises that adorns the splayed foot of the LACMA base. Botanical iris leaves are much more elongated and awl-shaped. Although cross-media comparisons such as this can have limited applicability, the close similarities in form and an apparent corresponding emphasis on decorative qualities rather than botanical correctness may suggest a similar stylistic attribution date of c. 1850.

## 3 *Serving Box for Betel Leaf Quids*

(back to entry)

1 For example, see Asher 2010, pp. 126–31.

2 Sharar 1975, pp. 222–23. For more on the development of the betel box in South Asia and the Islamic world, see Zebrowski 1984; and Zebrowski 1997, pp. 262–79. See Naim 2012 for a sociohistorical analysis of Sharar 1975.

3 Sharar 1975, p. 223. See also Ruswa (1905) 1983, p. 156.

4 Ruswa (1905) 1983, p. 27.

5 Abbas Ali 1874; see also Sharar 1975, pl. 29. For a contextual discussion of this portrait and its identification, see Bautze 2009, p. 144n28. For additional contemporaneous women of Lucknow portrayed with domed betel boxes, see Bautze 2009, pls. 14.17, 14.20, 14.21, and 14.23.

6 For an enameled silver or gilded silver example, see *Simon Ray* 2008, pp. 92–93, no. 41. For parcel-gilt silver repoussé, see two examples in the Victoria and Albert Museum, London (V&A): a cover (IS.959:2-1883) and a plate (IS.959:1-1883); see also a spice box (IS.1866-1883) (all accessed January 10, 2019). For an example of openwork silver and/or gilded silver, see *Art and Textiles of the Islamic and Indian Worlds* 2015, lot 42. For an example of *bidri*-ware, see Stronge 1985, p. 86, no. 82.

7 Pal with Mukherjee and Poddar 2010, p. 27, no. 6; and Gorakshkar, Desai, and Gandhi 1987, p. 198, no. 186.

8 For example, see *Art and Textiles of the Islamic and Indian Worlds* 2015, lot 43. Also published in *Islamic and Indian Art* 1991, p. 182, lot 680.

### PROVENANCE

Mr. Gubbay ("a very elderly man from an old middle eastern Jewish family that went to Calcutta in the 19th c. and had long ago settled in London"),* sold 1990 to; [John Lawrence Fine Arts, London, sold 1993 to]; LACMA.**

### REFERENCES

Zebrowski 1997, p. 84, pls. 70a, b; Markel 2010b, p. 204, no. 86; Kirkham and Weber 2013, p. 349, fig. 14.13.

*From John Robert Alderman, personal correspondence, June 30, 2017.

**Entered LACMA on July 14, 1993, as TR.10322.2a,b.

## 4 *Tray and Matching Box with Four Scent Vials*

(back to entry)

1 Parks (1850) 1999, 1:386. The appeal of a rich tapestry of fragrances for the harem women was an enduring feature of Indo-Islamic culture. Compare the closely parallel account by Niccolao Manucci (1639–1717) when describing the expenses of the harem under the Mughal emperor Aurangzeb (r. 1658–1707): "All persons in India being extremely choice about, and fond of, scents and flowers, they disburse a great deal [of funding] for essences of many kinds, for rose-water, and for scented oils distilled from different flowers." See Manucci (1907–8) 1989, 2:338. See also Findly 1993, pp. 114–15.

2 See Gode 1961c for lists of various perfumes in India, and the history of rose water and attar of roses.

3 In addition to its sublime scent, attar of roses was highly regarded in Mughal India for its imperial origin. According to the *Jahangirnama* [Memoirs of Jahangir]—the autobiography of Emperor Jahangir (r. 1605–27)—it was invented by Empress Nur Jahan's mother, Asmat Begam, while she was making rose water; see Thackston 1999, p. 163. The discovery of attar of roses is narrated in a section of the text from December 1614. For a later variation of the perhaps apocryphal Mughal origin of attar of roses, in which Nur Jahan herself discovered the elusive essence, see Manucci (1907–8) 1989, 1:158–59; Findly 1993, pp. 114–15; and Patnaik 1985, p. 8. For the discovery of attar of roses by the Italian Geronimo Rossi in c. 1574, see Gode 1961c, p. 33.

4 See a pair of gold and silver lidded vessels used for attar of roses that were "Presented to King Edward VII, when Prince of Wales, during his tour of India in 1875–76 by Tukoji Rao Holkar II, Maharaja of Indore," now in the Royal Collection, London (RCIN 11272; accessed January 10, 2019). For additional examples, see Terlinden 1987, pp. 88–89, nos. 101, 102. For two enameled lidded cups identified as containing the "solidified perfume sometimes given to visiting ambassadors in jewelled or enamelled gold cups," see Stronge 2010, pp. 162, 218, 220, pls. 123, 182. For an alternative interpretation of Stronge's pl. 182 as a drinking cup, see Jaffer 2013, p. 193n216. For the depiction of what is likely meant to be an enameled lidded cup and matching tray used for attar of roses, see James Wales's painting of Maratha Peshwa Madhav Rao II (1774–1795) dated 1792 in Jaffer 2013, p. 156.

5 Ali (1832) 1975, p. 306.

6 For the political and chronological relationship of Lucknow and Faizabad, see Markel 2010c, pp. 16–17.

7 Gode 1961c, p. 31. See also Wikipedia, s.v. "Kannauj Perfume" (accessed January 10, 2019); and various YouTube videos about Kannauj perfume.

8 Gode 1961c, p. 31; Parks (1850) 1999, 2:422; and Watt 1892, 6:1:562.

9 On the *Arthashastra*, see McHugh 2012, pp. 66–67. On the *Brhatsamhita*, see Bhat (1947) 1981–82, 2:704–18, chap. 77, "Preparation of Perfumes"; and Shastri 1969, pp. 237–40. On the *Treatise on Simple Aromatic Substances*, see McHugh 2012, p. 165. On the *Kitab Kimiya' al-Itr*, see "Al-Kindi," Muslim Heritage (accessed January 10, 2019). On the *A'in-i Akbari*, see Abu'l Fazl (1873) 1989, pp. 78–87, chap. 30, "On Perfumes."

10 Alam and Alavi 2001. See also Roy 2010, pp. 176–81.

11 Polier 1799. As a follow-up to Polier's account, see Williamson 1810, pp. 433–41. For "[Francis] Buchanan's Account of the Manufacture of Rose-Water at Patna [in Bihar] in A.D. 1811," see Gode 1961d. For Bishop Heber's description of the production of rose water at Ghazipur in 1824, see Heber 1846, 1:154.

12 For examples of this "tree" type of perfume container, see Terlinden 1987, pp. 88, 90, nos. 100, 104–5. For a Jaipur example with bejeweled blossoms, making it reminiscent of a wish-fulfilling tree (*kalpa vriksha*) of ancient Sanskrit literature, see Rogers 1987, p. 204, pl. 101. For a subtype of the organic style of attar dan made in the form of a lotus bud that opens to reveal its perfume containers, see *Perfume holder*, an exquisite enameled Jaipur example that was "Presented to King Edward VII, when Prince of Wales, during his tour of India in 1875–1876 by Ram Singh II, Maharaja of Jaipur," now in the Royal Collection, London (RCIN 11423; accessed January 10, 2019).

13 For a discussion of this Renaldi painting, see Archer 1979, pp. 286–87, pl. 199, color pl. XII; and Ghosh 2006, pp. 66–68, fig. 1.4.

14 See Jaffer 2013, p. 155.

15 *Attar Dan, or Scent Vessel* (NAM. 1959-04-278-1; accessed January 10, 2019).

16 Seaton (1866) 1877, p. 235.

17 See Zebrowski 1997; and Terlinden 1987.

18 Exquisite examples of seventeenth- and early-eighteenth-century Mughal enameled trays, and a frequently published bejeweled and enameled footstool by Situram, survive in the Hermitage Museum, St. Petersburg. They were taken from the Delhi treasury in 1739 by the Iranian ruler Nadir Shah (r. 1736–47) and presented by his embassy in 1741 to Empress Elizabeth Petrovna (r. 1741–62) of Russia. See Ivanov et al. 1984.

19 *Memoirs of Faizabad* (1889) 2004–5, 1:54. Nathaniel Middleton was the Resident from 1773 intermittently to 1782.

20 See Um 2018. For a Mysore(?) example from c. 1800–1830, now in the British Museum, London (1988,1214.1), see *Perfume-bottle/box* (accessed January 10, 2019). For a French example from c. 1860, see Mostly Boxes Antiques (accessed January 10, 2019).

21 De Guise and Sutarwala 2006, p. 52.

22 De Guise and Sutarwala 2006, p. 52; and Markel 2010b, p. 210, no. 177.

23 *Attardan* (unillustrated) (V&A IS.02680; accessed January 10, 2019). See Terlinden 1987, p. 90, no. 106.

24 *Casket*, British Museum, London (1904,1006.1.a-I; accessed January 10, 2019). See also Longair and Sharp-Jones 2013. For the range of Karimnagar silver filigree works, see Goud and Subrahmenyeswara Sarma 2005.

25 *Batavian Silver Filigree Perfume Box Set & Tray* (2408), Michael Backman Ltd., London (accessed January 10, 2019); and Backman 2016, pp. 62–67.

26 Markel 2010b, p. 212; and Markel 1993b, pp. 115–16.

27 Moura Carvalho with Cockrell and Vernoit 2010, pp. 24–25, no. 2. See also Ricketts 1988, pp. 97, 184, no. 157 (attributed as "Mughal, second half of the 17th century"); and Skelton et al. 1982, pp. 130–31, no. 418 (attributed as "North Indian [Mughal or Rajput], second half of the 18th century").

28 Von Folsach 2001, p. 343, no. 569; Von Folsach 1990, p. 217, no. 366; and The David Collection (32/1980; accessed January 10, 2019). See also *Islamic Art from India* 1980, p. 15, no. 16 (attributed to "Mughal, late 17th–early 18th century").

29 For the ogee pattern, with looped stalks similar to those on the LACMA vials, see Lal 1990, p. 36 and color pl. (n.p.), no. 11. For lotus leaf scrolls, see Lal 1990, pp. 48–49, no. 34 and p. 97, no. 98.

30 For example, see Von Folsach 2001, p. 107, no. 82; The David Collection (46/1980; accessed January 10, 2019); and Markel with Gude 2010, p. 76, no. 21, which is in the Chester Beatty Library, Dublin (In 69.6).

31 Hermitage Museum, St. Petersburg (V3-716); see Ivanov et al. 1984, n.p., no. 107.

PROVENANCE

Nasli and Alice Heeramaneck, sold 1969 to; LACMA.*

REFERENCES

Heeramaneck 1966, p. 167, no. 249 [therein attributed to Jaipur, 19th century]; Markel 1993b, pp. 114–15, figs. 127, 128; Markel 2010b, p. 212, no. 88.

*It is not known when the Heeramanecks acquired this object, but it must have been before 1966 because it was included in the 1966 Museum of Fine Arts, Boston, catalogue of the Nasli and Alice Heeramaneck Collection. The work entered LACMA in 1969 with the purchase of the Heeramanecks' Indian and Himalayan Collection (as L.69.24.169a-L) and was formally accessioned in 1976.

## 5 *Hookah Base* (back to entry)

1 The projecting molding is used to facilitate carrying the hookah. For examples of two slightly different grasping methods, see a portrait from c. 1796 of Maharaja Sansar Chand (r. 1775–1823) of Kangra (V&A IS.173-1950; accessed January 10, 2019); and a contemporaneous etching of a *hukābardār* (hookah-bearer) by Balthazar Solvyns (1760–1824), who lived in Kolkata from 1791 to 1803 (Hardgrave 2004, p. 284, pl. II.108). For a color drawing of the print, see *Hookah Burdar* (V&A 8937:78; accessed January 10, 2019).

2 Compare LACMA's silver *Bowl for Flower Blossoms*, Delhi, eighteenth century (AC1994.174.1; accessed January 10, 2019).

3 Alternatively, the line beneath the vase could be read as the side edge of a tray or the edge of a tabletop, but these seem improbable for two reasons: first, this type of vase or footed bowl is not typically paired with a tray; and second, no sides or legs of the table are depicted. Research was conducted to determine if this visually distinctive ground line was a regional motif that could serve as an artistic production marker for Lucknow. Regrettably, it is not specific to Lucknow, as it is also found in contemporaneous *bidri*-ware of the Deccan and in mid-seventeenth-century architecture in Amber, Rajasthan. For Deccani examples, see a *bidri*-ware box and cover from Bidar dated by inscription to 1849–50 (AH 1266), now in the V&A (IS.131-1958; accessed January 10, 2019) and Stronge 1985, p. 69, no. 47; and a *bidri*-ware hookah base attributed to Hyderabad, nineteenth century, now in the National Museum, New Delhi (58.14/10) (Lal 1990, p. 40, no. 19). For the Amber representation—a glass mosaic in an upper niche in the Jai Mandir of the Amber Palace, dating from c. 1635–40—see Markel 1991a, no. 9610; and Jai Mandir, Virtual Museum of Images and Sounds (accessed January 10, 2019).

4 Sharar 1975, p. 218. See also Bhatnagar 2015, pp. 29–50; and Dobbs 1895.

5 An ornate earthenware hookah base that may be from Lucknow is in the Kanoria Collection, Patna. See *Hookah base* (ACSAA_04536 and ACSAA_04537), Virtual Museum of Images and Sounds (both accessed January 10, 2019).

6 Härtel 1993, pp. 377 and 410, VIII.16, No. So II 144. Higher-quality earthenware globular hookah bases were also excavated at Sonkh, at least one of which has Mughal-style floral decoration; see Härtel 1993, pp. 376 and 410, VIII.13, No. So II 1115. For the chronological date of Level VIII, see p. 87.

7 For a brief discussion of Lucknow glass, see Dobbs 1895, p. 6.

8 Accession number unknown. On display in the State Museum in 1990.

9 Moura Carvalho with Cockrell and Vernoit 2010, p. 163, no. 71.

10 *Lady Being Entertained on a Terrace* (M.84.228.1; accessed January 10, 2019). For a discussion of the correspondence issues between representations of South Asian decorative art objects and the works themselves, see Markel 2003.

11 For a Lucknow *zarbuland* bell-shaped hookah with the fish emblem (*mahi-ye maratib*) (Persian: fish of dignity) of King Wajid Ali Shah, see Lal 1990, pp. 36–37, no. 13. For a discussion of the origin of Lucknow's fish emblem, see Markel 2010b, pp. 212–17.

12 For illustrations and a discussion of Lucknow maker's marks on silver works attributed to c. 1890–1910, see Wilkinson 1999, pp. 128–29, 142–43; and Patel with McDavid 2011, introduction to *Indian Silver during the Raj*. For illustrations and a broader discussion of Mughal-era maker's marks, primarily of masons but also some goldsmiths, see Nadeem Rezavi 2013, pp. 176–202. For a study of Islamic craftsmen's signatures, see Blair 2015.

13 For example, a "*Bronze Medal* [awarded] to Sawal Dass of Lucknow for a silver enamelled pan dan (No. 890)"; see Cole 1883, p. 8.

14 Markel 2010b, p. 198, no. 91 (attributed to Lucknow, late eighteenth or early nineteenth century).

15 I wish to thank Rosie Mills for her identification and discussion of the calyxes, and for the following comparative reference. For a 1783 French ceramic version of this distinctive cartouche framing motif, see *Two Cups and Saucers and a Milk Jug* from Sèvres in the Wallace Collection, London (C421-3; accessed January 10, 2019). For a variant of this junction motif with a translucent red enameled quatrefoil but without any calyxes, see Moura Carvalho with Cockrell and Vernoit 2010, pp. 166–67, no. 74.

16 *Hookah Base*, attributed to Lucknow, late eighteenth century (IS.122-1886, accessed January 10, 2019). See Markel 2010b, p. 201, no. 90 (attributed to Lucknow, late eighteenth or early nineteenth century); Zebrowski 1997, p. 87, no. 74 (attributed to north India, late eighteenth century); Guy and Swallow 1990, p. 178, no. 155a (attributed to Lucknow, late eighteenth century); and Skelton et al. 1982, pp. 114, 155, no. 340 (attributed to northern India, probably Lucknow, late eighteenth or early nineteenth century). According to the V&A website (and Skelton et al. 1982), this hookah base was "Bought from the Colonial and Indian Exhibition, London, 1886." The exhibition catalogue lists "an enamelled *hukkah*" (no. 1460 in section 9) that was sold for Rs. 1000. The description in that section states, "The best work is that on specimens preserved from the times of the old Native court, of which there are a few in the collection"; see Wardle 1886, p. 243. The catalogue does not specify whether the hookah base was one of the older works. In addition, the V&A registration records available on their website typically mention if an object had been "modern" at the time of its acquisition, but no such dating caveat is provided in this case.

17 *Hookah Base* (2015.500.4.15; accessed January 10, 2019); previously published in Spink 1986, pp. 88–89, no. 95 (attributed to Lucknow, nineteenth century).

18 Untracht, Parpola, and Parpola 1993, p. 22, no. 10 (attributed to Lucknow, late eighteenth century). Present location unknown.

19 Trivedi (2010) 2013, p. 245.

20 Trivedi (2010) 2013, p. 245.

21 For the formation and cultural importance of Nawab Asaf al-Daula's reign, see Fisher 1987, pp. 60–89; Markel 2010c, pp. 17–18; and Trivedi (2010) 2013, pp. 12, 226.

22 Zebrowski 1997, p. 92.

23 For examples and discussions of Rampur enameling, see Moura Carvalho with Cockrell and Vernoit 2010, p. 166, no. 74; Sharma and Varadarajan 2004, pp. 56, 80; and Watt (1903) 1987, p. 25, pl. 6. A hookah base very similar to the Rampur example illustrated by Watt is published in *Islamic & Indian Art, Part I* 2012, lot 218, p. 147, where it is attributed to Lucknow, eighteenth century.

24 Moura Carvalho with Cockrell and Vernoit 2010, pp. 158–61, no. 70; and Rogers 2010, pp. 298–99, no. 355. For the Wombwell portrait, now in the Prince Sadruddin Aga Khan Collection, Geneva, see Zebrowski 1997, p. 238, pl. 402. For another Wombwell portrait depicting what may be the same hookah, now in the Frits Lugt Collection, Institut Néerlandais, Paris (1970-T.36), see Markel with Gude 2010, p. 230, fig. 35.

25 For information on the exhibition, see Bryant and Weber 2017, pp. 251–59.

26 For sources of artistic patronage in Lucknow after the annexation of Awadh, see Markel 2010c, p. 21.

27 For information on the exhibition, see Bryant and Weber 2017, pp. 206–7.

28 *Hookah Base* (unillustrated) (141-1852; accessed January 10, 2019). See Stronge 1985, p. 88, no. 84. For a stylistically similar *bidri*-ware vessel attributed to late-nineteenth-century Hyderabad, now in the National Museum, New Delhi (59.54), see Lal 1990, p. 130, no. 159. Although it has an almost identical shape as the V&A vessel, it is identified as a flower vase (*phul dan*).

## PROVENANCE

[Robert Stolper, London, dba Asian Decorative Interiors Ltd., Hong Kong, sold 1980 to]; Dr. S. Sanford Kornblum and Mrs. Charlene S. Kornblum; gift 2005 to; LACMA.

## REFERENCES

Markel 2010b, p. 198, no. 91.

# Hyderabad Enamel

***Amulet Case***, India, Andhra Pradesh, Hyderabad, early 19th century (detail of plate 6). Gilded silver inlaid with turquoise and red foil-backed glass set in gold (obverse); enameled gilded silver (reverse), 2¾ × 2⅞ × ¾ in. (7 × 7.3 × 1.9 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.25)

**6**

Provenance
References

## Unknown Artist

***Amulet Case***
India, Andhra Pradesh, Hyderabad, early 19th century
Gilded silver inlaid with turquoise and red foil-backed glass set in gold (obverse); enameled gilded silver (reverse)
2¾ × 2⅞ × ¾ in. (7 × 7.3 × 1.9 cm)
Inscribed: *Ufawwidu amri ila Allah-i. Inn Allaha basirum bil-ibad*[1]

From the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase
M.76.2.25
[https://collections.lacma.org/node/226911; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

The amulet case is an elongated octagonal[2] box of enameled and gilded silver, now soldered shut. What is presumably a small scroll of inscribed paper can be heard moving inside the bottom compartment. There are two cuboctahedral (cornerless cube) suspension loops protruding from the top edge of the bottom compartment, and each loop has traces of translucent green enamel originally forming star motifs. The outer slanted edge of the bottom compartment has a series of upward-pointing serrated ovate leaves of translucent dark blue enamel punctuated along the top with small translucent green enamel lozenges. The outer side edge of the top compartment is plain, but crimping marks are visible. A row of repeated octahedral cubes is along the top compartment's outer rim.

The obverse, or top compartment, is a single turquoise slab of irregular thickness set into a custom-fitted bezel. Prominently displayed across its surface, and extending into the border band on the viewer's left, is a verse from the Qur'an (40:44); the calligraphy is formed with red foil-backed glass inlaid in gold *kundan*-style channel settings.[3] Around the edge, inlaid in round gold settings between two parallel raised borders, is a narrow band of red foil-backed glass. There are several small floral embellishments in chased gold. One inset is now missing, revealing its channel settings.

The reverse, or bottom compartment, is gilded silver with an elaborate floral design in translucent dark blue and green enamel. A poppy-like tripartite flowering plant rises from a stylized vase with a splayed foliate foot. The vertical axis has translucent green enameled foliage consisting of serrated deltoid leaves and lanceolate leaves on thin, generally symmetrical opposite stems. A large blossom of translucent dark blue enamel is in the center of the vertical axis, which is also the center of the overall composition, and a slightly less complex blossom is at the apex of the vertical axis. The plant's bifurcated flanking branches rise out of the splayed foot. They are festooned with large blossoms of translucent dark blue at the bottom and top, and numerous florets are densely interspersed to fill in the design. Surrounding the composition is a repetitive border of star motifs in translucent green enamel set against a plain silver ground.[4] There are several enamel losses in the border and in the foliage of the upper central axis, and traces of red polish compound are visible in the latter losses. The reverse also features convex meniscuses, meaning the surface of the enamel protrudes slightly above the surrounding metal ground, which is considered a technical characteristic of Hyderabad enameling.[5]

## ART HISTORICAL COMMENTARY

The Deccan, and southern India in general, has long had a penchant for pendants.[6] This is particularly demonstrable in the jewelry traditions of Hyderabad, which can be seen in a LACMA portrait of Munir al-Mulk (also known as Aristu Jah), prime minister of Hyderabad (1809–32)[7] (fig. 6.1). Pendants are worn by adherents of all the religions practiced in the adjacent regions, and they have a number of vernacular names, forms, and ascribed socioreligious functions. Bejeweled pendants worn by royalty and the nobility not only express the generic desires for bodily

ornamentation and the display of personal wealth but can also serve symbolic purposes, such as visual indicators of political status or a particular cultural or ethnic identity. For example, Keelan Overton has recently discussed the *urbasi* (Hindi: breast ornament), an idiosyncratic pendant worn by the rulers and courtiers of Bijapur, Karnataka, particularly Ibrahim Adil Shah II (r. 1580–1627).[8] Based on painted representations, it is described as a "large, typically circular pendant inset with various types of jewels, encircled by small pearls, and worn relatively low on the chest."[9] Jean-François Hurpré has elucidated another type of symbolic necklace pendant popular among the Nayakas in Madurai, Tamil Nadu. Known as the *talippottu* (Telegu), it is a torque necklace with a "solid disc" pendant, and it was worn by the Nayaka queens and married women of all social classes.[10]

In addition to being identity markers, certain types of pendants are believed to provide the wearer with propitiatory or prophylactic protection from malevolent forces. There are even esoteric amulets thought to bestow magical powers.[11] Amulets are the primary protective types of pendants, and they are usually made of precious or apotropaic materials and empowered with inscribed sacred verses and/or astrological, palindromic numerical, or mystical symbols. Amulet cases or lockets contain such verses and/or symbols written on paper. There is a broad range of South Asian amulet types and religious iconography, with amulets being particularly popular among Hindus, both Shaivas and Vaishnavas, and some Muslims, especially Sufis.[12]

In the Indo-Islamic tradition, protective amulets are best known by the Urdu term *ta'wiz* (derived from the Arabic *ta'widh*: charm or amulet). Amulets inscribed with the ninety-nine names of God (Allah), Qur'anic verses, and *hadith* (the sayings of Muhammad) are believed to be the most efficacious, but symbolic imagery associated with the archetypal ruler Solomon and key religious narratives are also featured.[13] Inscribed amulets became a highly developed South Asian artistic tradition during the early Mughal period in the first half of the seventeenth century, and their austere elegance is epitomized by a lobed arrowhead- or heart-shaped amulet dated 1619. Made of gray nephrite jade, believed to combat heart disease, it is now in the Chester Beatty Library, Dublin[14] (fig. 6.2).

The LACMA amulet case, with its Qur'anic inscription richly inlaid *kundan*-style with red foil-backed glass imitating rubies, represents a more ornate, evolved stage in the development of amulets in South Asia and the greater Islamic world[15] (see plate 6 and fig. 6.3).

Although turquoise was not as intimately associated as nephrite jade with the artistic traditions of the Mughal Empire (1526–1858), literary sources attest that the Imperial Mughals desired the gemstone[16] and that it was revered for its purported therapeutic powers.[17] Thus, it was considered an efficacious medium for inscribing sacred verses. The best-known turquoise, and traditionally regarded as the finest, is sourced near Nishapur, Iran,[18] but turquoise for the jewelry trade has also been mined in Afghanistan and present-day Uzbekistan and Tajikistan.[19] By the late nineteenth century, turquoise and faux-turquoise jewelry from Kashmir was extensively imported and traded in northern India.[20]

Despite this plethora of turquoise ornaments, amulets made of turquoise are still somewhat rare in modern collections, especially those with gemstones both inscribed and mounted in India, as is the LACMA amulet case. Although the source of its turquoise is undetermined, the *kundan* style of inlaying the red foil-backed glass in gold with channel settings conclusively indicates the inscription

Fig. 6.1

Fig. 6.2

Fig. 6.1 *Munir al-Mulk (Aristu Jah), Prime Minister of Hyderabad*, India, Andhra Pradesh, Hyderabad, c. 1810–20. Opaque watercolor, gold, and ink on paper, image: 7⅞ × 7 in. (20 × 17.8 cm); sheet: 11¾ × 8¼ in. (29.9 × 21 cm). Los Angeles County Museum of Art, Southern Asian Art Council (AC1999.55.1)

Fig. 6.2 *Amulet*, India, Mughal Empire, dated 1619. Gray nephrite jade inlaid with a ruby, 2 13⁄16 × 2⅝ × 3⁄16 in. (7.2 × 6.6 × 0.5 cm). Chester Beatty Library, Dublin (CB81-221101)

was created in India (or at least by an Indian-trained jeweler). In contrast, an octagonal turquoise stone with an "engraved and gold-painted Qur'anic inscription" mounted as the central element in an armlet, now in the Khalili Collection (fig. 6.4), has been attributed by Pedro Moura Carvalho as having probably been "imported to India and mounted there; if not, it was engraved in India but followed an Iranian model."[21]

The reverse of the LACMA amulet case displays an enameled floral design that has multiple levels of interpretation (fig. 6.5). In the most general context of the Mughal-style enameling tradition, it is a tripartite flowering plant with translucent dark blue poppy-like blossoms and translucent green foliage. Looking at the botanical structure iconographically, however, it is apparent that the vertical axis is emphasized, with the bifurcated flanking branches treated in a decorative, space-filling manner. Moreover, the central translucent dark blue blossom forms the focal point of the composition.

The strong verticality of the design parallels the flowering tree motif used to adorn *haldili* (Arabic: condition; Persian: heart), the bejeweled jade amulet pendants produced in large numbers in Delhi during the later Mughal period for their ostensible protection against heart palpitations. A representative example, now in the Salar Jung Museum, Hyderabad, has been attributed to the early eighteenth century by M. L. Nigam (fig. 6.6).[22]

Haldili amulets typically bear a conventionalized tree-of-life motif on the obverse and an engraved protective verse on the reverse.[23] The tree-of-life motif has multiple origins in both ancient Mesopotamia and South Asia, and it appears in Safavid Iranian art as well; it is also found on Deccani textiles and other media created from the seventeenth through nineteenth century.[24] A well-known example appears on a section of a tent hanging (*qanat*) that was made in a Coromandel Coast production center for the court of Golconda, the ancestral home of the Hyderabad court. Attributed by Rosemary Crill to c. 1625–50, it is now in the Rhode Island School of Design Museum[25] (fig. 6.7).

Regardless of the medium, a key iconographic element of the motif is frequently a flowering plant having a single substantial vertical axis with a large blossom or inlaid gemstone in the intermediate position. Subsidiary bisymmetrical branches with multiple blossoms and/or racemes (flowering stalks)[26] typically flank the central axis.[27] This is precisely the composition of the reverse of the amulet case.

Renowned illustrations of the motif still extant in Hyderabad are featured on the celebrated ceramic tile mosaic of the Badshahi Ashurkhana, installed in 1611[28] (fig. 6.8). These particular scenes have hitherto been identified solely as a "vase of plenty," probably because of the prominence of their vases; nevertheless, they are likely to also have been intended as trees-of-life because they exhibit a single substantial vertical axis and because trees-of-life are often shown in vases, including on haldili amulets and in textiles.[29] Given the proximity, artistic preeminence, and royal patronage by Muhammad Quli Qutb Shah (r. 1580–1612) of the Badshahi Ashurkhana tile mosaic,[30] its tree-of-life motifs may have even been one of the sources of inspiration for the amulet case's artist/designer.

Fig. 6.3

Fig. 6.4

Fig. 6.3 Inscription and channel settings, detail of obverse of *Amulet Case*. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.25)

Fig. 6.4 *Central Section of an Arm Band*, Iran, late 18th century (turquoise); India, Uttar Pradesh, Lucknow, late 18th century (mount). Gold, set with a turquoise, foiled rubies, and emeralds, enameled silver-gilt, 7/8 × 1 13/16 in. (2.3 × 4.6 cm). The Nasser D. Khalili Collection of Islamic Art, London (JLY 1912)

Fig. 6.5

Fig. 6.6

Fig. 6.5 Vertical design on reverse, detail of *Amulet Case*. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.25)

Fig. 6.6 *Jade Pendant*, India, Mughal Empire, early 18th century. Nephrite jade with gold inlay, rubies, and sapphires. Dimensions unknown. Salar Jung Museum, Hyderabad (XLIX/394)

Fig. 6.7

Fig. 6.8

Fig. 6.7 *Tent Hanging* (qanat), India, Andhra Pradesh, Golconda area, c. 1625–50. Cotton plain weave, mordant and resist-dyed, hand painted, length: 80¾ in. (205.1 cm). Rhode Island School of Design Museum, gift of Miss Lucy T. Aldrich (37.010)

Fig. 6.8 Detail of Badshahi Ashurkhana tile mosaic panel with "Vase of Plenty" (India, Andhra Pradesh, Hyderabad, 1611). Source: Michell, G., and M. Zebrowski, *Architecture and Art of the Deccan Sultanates*, Cambridge: Cambridge University Press, 1999 (p. 138, color pl. 15)

Fig. 6.9

Fig. 6.9 Vase on reverse, detail of *Amulet Case*. Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.76.2.25)

Fig. 6.10

Fig. 6.10 Paul Storr (England, 1771–1844), detail of acanthus calyxes on *[One of a] Pair of Candelabra*, dated 1816–17. Sterling silver-gilt, 28⅞ × 18⅛ in. (73.3 × 46 cm). The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (LOAN:GILBERT.828:1-2008)

The stylistic treatment of the vase on the LACMA amulet case deserves special mention (fig. 6.9). Unlike the large polychromatic vases in the Badshahi Ashurkhana—which are akin to handleless amphorae and presumably evolved from the tradition of flowering vases adorned with arabesque scrolls or leaf forms that are found in Bijapur architecture and manuscript illumination[31]—the vase on the amulet case seems to have been based on similar design elements found in Western decorative arts traditions. For example, on a contemporaneous pair of silver gilded candelabra by Paul Storr (England, 1771–1844) dated by stamp to 1816–17 (fig. 6.10), the baluster stem is "composed of various acanthus calyxes" that are banded in the middle and splay out at the bottom, nearly to the edge of the incurved side of the plinth.[32] Thus, the amulet case's vase represents the Hyderabad artist/designer's assimilation and innovative use of select Western artistic traditions and decorative forms, which was a common artistic phenomenon in nineteenth-century colonial India.

## Art Historical Conclusion

The amulet case's expensive materials (turquoise, red foil-backed glass imitating rubies, and enameled gilded silver) and customized, complex construction, as well as the participation of several specialized artists in its manufacture, all suggest that it was created as a protective luxury object for a devout, wealthy patron. To appreciate its artistic qualities, it can be compared to two octagonal gold amulet cases also attributed to the Deccan. The first, attributed to Hyderabad or Bijapur, nineteenth century, was sold at Bonhams, London, on October 2, 2012 (figs. 6.11a, 6.11b). The obverse and sides are inlaid with large diamonds in a style typical of Hyderabad Nizami jewelry,[33] and a large octagonal spinel is set in the center of the obverse. Both the spinel and diamonds are inscribed.[34] On the reverse, a central octagonal field has an inscription in gold against a cobalt enameled ground, which is surrounded by a gold floral scroll border on a translucent green enameled ground. The second case is attributed to the Deccan, seventeenth or eighteenth century.[35] Completely covered with Arabic calligraphy and a scroll border in niello decoration, it was evidently made to contain an octagonal-format miniature Qur'an. Thus, the LACMA amulet case is an exceptional work, epitomizing a jewelry tradition of ornate octagonal pendants and amulet cases that existed in Hyderabad and other sites in the Deccan, with antecedents that can be traced back to the tenth–eleventh century in Central Asia.[36]

Unlike motifs of flowering plants employed solely for decorative purposes—such as the bushy iris of translucent dark blue and green enamel on the exterior base of a betel box (*pan dan*) attributed to Hyderabad, 1750–1800, formerly in The Al Thani Collection[37]—the enameling on the reverse of the LACMA amulet case is distinctive, sophisticated, possibly unique in its use of the tree-of-life motif, and laden with much richer cultural symbolism.

Fig. 6.11a

Fig. 6.11b

Figs. 6.11a, 6.11b *A Gem-set Enameled Gold Amulet Box*, India, Andhra Pradesh, Hyderabad or Karnataka, Bijapur, 19th century. Enameled gold inlaid with an inscribed spinel and diamonds, diameter: 1 7/16 in. (3.6 cm). Source: *Islamic and Indian Art, Including a Private Collection of Works by Fahrelnissa Zeid, Part I* (Bonhams 2012)

## 6 *Amulet Case* (back to entry)

1 "I entrust my cause to Allah. Verily, Allah sees (all His) servants" (Qur'an 40:44). Arabic, *naskhi* script. Translated by Z. A. Desai, personal communication, July 31, 1995. For variant translations of this popular verse, see Untracht 1997, p. 115; Ali 1938, p. 1275; and The Nobel Quran (accessed January 10, 2019).

2 The elongated octagonal or "shield" shape is termed a *takhti* (Persian: inscribed "stone" worn as an amulet).

3 For *kundan* gem setting, see Keene 2004a; and Jaffer 2013, pp. 56–57.

4 For the analogous use of this motif in Lucknow, and the relationship between Lucknow and Hyderabad enameling, see Keene 2004a, especially p. 115, fig. 25.

5 Oppi Untracht, personal communication to author, January 11, 1994.

6 See numerous examples of pendants attributed to the Deccan in Nandagopal and Iyengar 1997, vol. 2; Balakrishnan 2001; Keene with Kaouki 2001; Nayeem 2002; and Haidar and Sardar 2015, pp. 241–43, nos. 134–38.

7 *Munir al-Mulk (Aristu Jah), Prime Minister of Hyderabad* (AC1999.55.1; accessed January 10, 2019). See also a LACMA portrait attributed to c. 1700 of Sultan Muhammad Qutb Shah(?) of Hyderabad (r. 1612–26) wearing a prominent pendant; Pal 1993, pp. 334–39, no. 103 (*Illuminated Manuscript of the History of the Qutb Shahi Sultans of Golconda and Hyderabad*, M.89.159.4G). Although sketchily drawn, it is likely intended to represent a translucent emerald pendant mounted in gold with two large adjoining pearls and a large pearl drop. This distinctive quadripartite format is corroborated by a related pendant with similarly located large pearls seen in a portrait of Prince Aurangzeb attributed to Aurangabad, c. 1653–55; it is now in the Howard Hodgkin Collection on loan to the Ashmolean Museum of Art and Archaeology, University of Oxford (LI118.88; accessed January 10, 2019). See Haidar and Sardar 2015, pp. 288–89, no. 166; and Topsfield 2012, pp. 56–57, no. 17. Aurangzeb's pendant is more elaborate, with multiple inlaid gemstones and an additional large pearl, but the structural format is closely comparable.

8 For Emperor Jahangir's characterization of the *urbasi* as a Bijapuri neck ornament, see Thackston 1999, p. 276.

9 Overton 2014, pp. 239–41. See also Nigam (1999) 2001, p. 46. The quoted description of an *urbasi* is also applied to another type of pendant, the *dhukdhuki* (Hindi: heart-throbbing). The article further states that "we can assume it was comparable to the *urbasi*"; see Overton 2104, p. 240. Note, however, that Hendley illustrates a pendant identified as a dhukdhuki and describes it as a "Necklace of [traditionally seven] flat chains with clasps and pendant" [termed a *baleora*], and "set with diamonds, or perhaps more often with white or coloured topazes. It is worn by men only, and chiefly by Brahmans and Jains, or merchants of the ordinary Hindu sects. The flat chains are of ancient form"; see Hendley (1909) 1984, 1:40–41, pl. 32, fig. 219. Untracht follows Hendley's interpretation of the dhukdhuki and adds that it is also known as a *jugni* and was worn until the early twentieth century; see Untracht 1997, pp. 237, 342–43, nos. 505, 763–64. Interestingly, an idiosyncratic quatrefoil-shaped pendant is worn by Basohli rulers for royal identification and proclamatory purposes that parallel that of the slightly earlier Bijapur urbasi; see Archer 1973, 1:374, 2: Mankot figs. 10, 11, and Basohli fig. 17. See also two LACMA Basohli portraits: *Raja Medini Pal (Reigned 1722–1736) of Basohli Being Presented with a Falcon* (M.83.105.8; accessed January 10, 2019); and *A Noble Being Entertained by a Female Musician* (M.81.271.8; accessed January 10, 2019).

10 Hurpré 1995, pp. 77–78. See also Markel 2006c, p. 115, esp. fig. 11, *A Plaque with a Noblewoman Playing with a Yo-Yo* (M.80.232.6; accessed January 10, 2019).

11 For example, Raja Sidh Sen of Mandi (r. 1684–1724) is shown in contemporaneous portraits wearing a rectangular golden amulet or amulet case, called a *gutka*, which was said to enable him to fly to the source of the Ganges River each morning; see Goswamy and Fischer 1992, pp. 194–95, no. 76.

12 For an extensive discussion and further illustrations of numerous amulet types, see Untracht 1997, pp. 88–136, nos. 145–239; and Latif 1982, pp. 159, 161–62, 177–79, 187–88, 198–99, nos. 16, 20, 23, 52–54, 69–70, 92–103.

13 Al-Saleh 2010; see also "Amulets and Talismans from the Islamic World," Heilbrunn Timeline of Art History, Metropolitan Museum of Art (accessed January 10, 2019).

14 Dated AH 1029 /1619 AD. See Untracht 1997, p. 104, no. 172; and Skelton et al. 1982, pp. 118–19, no. 353. The inscription translates as "May God preserve us. There is no power nor strength except in God, the Great, the Exalted. Year 1029." (Translation per Skelton et al. 1982, p. 118, no. 353.)

15 For a sophisticated example of an inscribed carnelian amulet from Afsharid Iran dated 1748, see Blair 2001.

16 Moura Carvalho with Cockrell and Vernoit 2010, pp. 56–58.

17 Bloom and Blair 2011, p. 39.

18 Moura Carvalho with Cockrell and Vernoit 2010, p. 57; and Untracht 1997, p. 145.

19 Ghose 2016, p. 128.

20 Watt (1903) 1987, p. 75. For a representative turquoise-set pendant and pair of bracelets attributed to the late nineteenth century, see Markevitch 1987, pp. 28–29, no. 7.

21 Moura Carvalho with Cockrell and Vernoit 2010, pp. 57, 102, no. 42. The Iranian attribution of the engraved turquoise is derived in part from its distinctive border motif of small crosses, which is shared by an inscribed turquoise stone now in the Benjamin Zucker Collection; see Content 1987, pp. 320–21, no. 88. The curved reverse of the Khalili Collection armlet is "enamelled with a superior translucent blue, a favoured colour in Lucknow, with a reserved silver-gilt design of an eight-petalled floret flanked by half-florets and serrated split leaves"; see Moura Carvalho with Cockrell and Vernoit 2010, p. 102, no. 42. For an example of Lucknow translucent blue enamel, see *Serving Box for Betel Leaf Quids*, pp. 80–85, this volume.

22 Nigam (1999) 2001, p. 43.

23 Some haldili amulets also feature Solomonic symbols, such as the six-pointed star; see Untracht 1997, p. 116, no. 193; and Al-Saleh 2010, p. 2. Bird images are sometimes used, and they may be related to the hoopoe birds associated with Solomon; see Melikian-Chirvani 2004, pp. 21, 23, fig. 13.

24 For an excellent discussion of haldili amulets, including their use by both Muslims and Hindus, see Untracht 1997, pp. 116–17, nos. 193–95. Perhaps the best-known representations of the tree-of-life motif are found on palampores, the renowned painted and printed cotton hangings from the Coromandel Coast of southeast India; see Irwin and Brett 1970; and Crill 2008.

25 *Tent Hanging* (qanat) (37.010; accessed January 10, 2019). For example, see Crill 2015, p. 128, no. 133; and Woodward and Robinson 1985, pp. 66, 157, no. 70. For a panel likely from the same series, now in LACMA's collection, see Takeda, Spilker, and Esguerra 2016, pp. 215, 219; and *Tent Panel* (M.84.32.8; accessed January 10, 2019).

26 For a discussion of racemes as a design element, see Cohen 2011, pp. 116–17.

27 Curiously, apart from chintzes that feature an idiosyncratic hybrid iconography, tree-of-life motifs on Deccani textiles have rarely been recognized as such in the scholarly literature and are more typically identified merely as a flowering tree, which may be more appropriate for plants without the single substantial vertical axis. For an example of the more accurate identification, see Jain 2011, p. 220, no. 81.

28 Michell and Zebrowski 1999, p. 138, color pl. 15. See also Naqvi (1982) 2006.

29 Untracht 1997, p. 116.

30 Haidar and Sardar 2015, pp. 198–99, fig. 67.

31 Haidar 2011, pp. 40–41, figs. 21–23; and Haidar and Sardar 2015, pp. 120–22, no. 45a, fig. 51, and pp. 136–37, no. 57.

32 One of a *Pair of Candelabra* (LOAN:GILBERT .828:1-2008; accessed January 10, 2019). See Schroder 1988, pp. 419–21, no. 112; and Williams 2010, p. 41, fig. 16. For another example of an acanthus calyxes baluster stem, see LACMA's silk *Textile Length*, France, 1820–40 (M.61.15; accessed January 10, 2019). I am indebted to Rosie Mills for bringing these useful comparisons to my attention.

33 See Balakrishnan 2001.

34 Translations per the Bonhams catalogue entry: "The inscriptions comprise: on the diamonds: "*Allah*"; the spinel inscribed with invocations to "*Allah Mohammad 'Ali Fatima Hassan Hussain*"; the reverse with the *basmalah* and the *nada' ali* quatrain: "Call upon 'Ali who causes wonder / You will find him helpful in misfortune / All anguish, all sorrow will disappear / Through your Prophethood, through your trusteeship, O 'Ali, O 'Ali, O 'Ali!" See *Islamic and Indian Art* 2012, p. 161, lot 243 (accessed January 10, 2019).

35 Untracht 1997, p. 114, nos. 189, 190.

36 Untracht 1997, p. 114, nos. 189, 190.

37 Jaffer 2013, pp. 153, 193–94, no. 70.

## PROVENANCE

Nasli and Alice Heeramaneck, sold 1969 to; LACMA.*

## REFERENCES

Heeramaneck 1966, p. 167, no. 247 [therein attributed to Jaipur, nineteenth century]; Untracht 1997, p. 115, pl. 192.

*It is not known when the Heeramanecks acquired this object, but it must have been before 1966 because it was included in the 1966 Museum of Fine Arts, Boston, catalogue of the Nasli and Alice Heeramaneck Collection. The work entered LACMA in 1969 with the purchase of the Heeramanecks' Indian and Himalayan Collection (as L.69.24.167) and was formally accessioned in 1976.

# Jaipur Enamel

***Pendant***, India, Rajasthan, Jaipur, dated 1879 (detail of plate 7). Enameled gold, European-style gold mount set with four diamonds; glass backing, 3⅛ × 1¾ × 5⁄16 in. (7.9 × 4.5 × 0.8 cm). Los Angeles County Museum of Art, gift of Stephen Markel in memory of his father, Gordon Markel (AC1996.168.1)

7

Provenance
References

## Ghuma Singh

(India, active c. 1850–1900)

***Pendant***

India, Rajasthan, Jaipur, dated 1879
Enameled gold, European-style gold mount set with four diamonds; glass backing
3⅛ × 1¾ × 5⁄16 in. (7.9 × 4.5 × 0.8 cm)
Inscribed: *Gooma Sing, Jeypore, 1879*

Gift of Stephen Markel in memory of his father, Gordon Markel
AC1996.168.1
[https://collections.lacma.org/node/182949; accessed January 10, 2019]

## ARTIST'S BIOGRAPHY AND WORK METHOD

Scores of Indian enamelers are named as object makers and award recipients in the many late-nineteenth- and early-twentieth-century exhibition and permanent collection catalogues produced in India and Europe. Regrettably, however, little is known of their lives, and their artistic creations were unevenly illustrated due to the era's limitations in methods of print and photographic reproduction. In the earlier catalogues, enameled works are represented by brilliantly colored chromolithographs based on contemporaneous drawings, but the resulting inexactitude of the artistic nuances makes art historical stylistic analysis problematic. Even in the later catalogues with black-and-white photographs, the monochromatic illustrations and often less-than-ideal image clarity render stylistic analysis equally challenging. Fortunately, there is at least one enameler, Ghuma Singh, whose work can now begin to be assessed by modern technology and art historical methodologies.

Ghuma Singh,[1] a descendent of Jawahir Singh, was an award-winning Sikh enameler from Jaipur whose long career likely spanned the second half of the nineteenth century. Jawahir Singh and four other Sikh enamelers from Lahore are traditionally (but unconvincingly) said to have begun the practice of Jaipur enameling after they were invited to the court of Amber (the ancestral court of Jaipur) during the reign of Man Singh (r. 1589–1614).[2] The Amber enamelers subsequently moved to Jaipur around 1755, but Jaipur enameling was modest until c. 1815–25, when it "acquired wide-spread fame" and was regarded as the finest in India.[3]

Ghuma Singh's earliest signed and published work is the LACMA pendant dated 1879; however, it can be presumed that this was by no means his earliest work. Not only is the pendant technically sophisticated but, in a well-known chromolithograph published in 1886 that depicts Ghuma Singh in his family workshop[4] (fig. 7.1), the artist appears to be in his forties or early fifties. According to the plate caption,

> The principal enameller in this group, Guma Singh, son of Kishan Singh, sits before a low stool upon which his colours and styles are arranged. The larger implements are placed on the ground near him, and he holds the piece on which he is at work in his hands. The colours are placed in depressions in a thin brass plate which is wedged into the front of the stool. On his right Dhuna Singh is engaged in heating the enamelled plate in a small clay furnace; Bihari Singh, who sits on his left, polishes an ornament after the colour is fixed, and Hazari Singh is engraving another plate.[5]

The long duration of Ghuma Singh's career can be adduced by the statement published in 1909 by the renowned surgeon-major Thomas Holbein Hendley[6] (1847–1917) in his two-volume *Indian Jewellery*: "an old man named Ghoma Singh, might have been seen patiently at work at the Exhibition, which was held at the time of the Coronation Durbar at Delhi in 1903."[7] It is reasonable to assume, therefore, that Ghuma Singh's active dates of artistic production were c. 1850 to 1900.

Although the Jaipur court sponsored numerous ateliers for the production of works ranging from illustrated manuscripts to ornate horse trappings,[8] Ghuma Singh and his fellow enamelers were not directly employed in a court studio. Rather, enameling was a hereditary occupation that was practiced at home jointly by family members. Hendley also provides the following description of the workplace of Ghuma Singh's father, Kishan Singh, who received a gold medal in the Jaipur exhibition of 1883 and died c. 1885.[9]

> The enameller always works in his own home, and is assisted by most of his family. For example, in the house of Kishan Singh, the father works in a room on the ground floor, to enable him to watch the furnace, which from time to time is fed by the women of the family, who carry on their domestic occupations in the central courtyard; his sons and grandsons sit in a small hut on the roof, painting the enamel colours on ornaments of all kinds, ranging, in the case of the sons, from elaborate plates, to small lockets and similar articles, upon which the youngest children, of seven or eight, are trying their powers. Each artist sits on the ground before a low stool, in front of which are ranged his moistened colours, in a palette made of a row of depressions in a long piece of brass. His dry colours, tools, and other appliances are also placed on the stool.[10]

Their occupational independence notwithstanding, Jaipur enamelers did not generally market their wares themselves. According to Hendley, "The enamellers rarely work directly for the public, but execute orders for the rich jewellers, who usually send them the article to be enameled ready for the process."[11] When an order for an enameled object was originated by the Jaipur court, however, the royal commission took precedence over all of the orders.[12]

## Ghuma Singh's Works and Range of Media

To date, Ghuma Singh's known and attributed published works are as follows:

- c. 1870–75, *Cup and Saucer,* possibly enameled by Ghuma Singh, Royal Collection Trust (RCIN 11424.a-c)[13] (fig. 7.2)
- 1879, LACMA *Pendant*
- 1881, Enameled gold plate, made by Ghuma Singh and Gisa Singh, Simla Exhibition, 1881[14] (unillustrated)
- c. 1890–95, Enameled cup with cover, Jaipur Museum [Albert Hall Museum, Jaipur], no. 236
- Published descriptions: "No. 236 in the Museum, a cup with cover, is a fair specimen of the work of the enameller, Ghoma Singh, a Sikh resident of Jeypore"[15]; and "Enamel Cup with cover and handle. The lower margin, top of cover, and handle are set with diamonds. There are five oval medallions on the cup, and six heart shaped ones on the cover. The ornament is chiefly floral, but there are two sporting subjects in the cover. A good example of the best class of work, not too overloaded with ornament. Made by Ghoma Singh, Sikh, Jeypore. Height 4¼ in. Weight of gold 16 Tolas. Rs. 396-9-6. [no.] 236"[16]
- c. 1890–95, "Brooch or clasp. Weight of gold 1 Tolas, 1 Masha, 7¾ Ratis. Maker—Ghoma Singh, Jeypore. Rs. 32-4-6. [no.] 242"[17] (unillustrated)
- c. 1890–95, "Bracelet. Port Bonheur [Lucky Charm]. Weight of gold 1 Tolas, 6 Mashas, 4 Ratis. Maker—Ghoma Singh, Jeypore. Rs. 42-11. [no.] 243"[18] (unillustrated)
- c. 1890–95, "Bracelet. Weight of gold 1 Tolas, 7 Ratis. Maker—Ghoma Singh, Jeypore. Rs. 29-11-3. [no.] 244"[19] (unillustrated)
- c. 1890–95, "Cup and Cover with handle. *Pyala* [Cup]. Silver champleve enamel, ornamented with four medallions with animal subjects. Height 4 in. Maker, Ghuma Singh, Jeypore. Rs. 20. [no.] 772"[20] (unillustrated)
- c. 1890–95, "One pair Eyes for images. Copper enameled. Length 2⅞ in. Maker—Ghoma Singh, Jeypore. Re.1. [nos.] 795 and 796"[21] (unillustrated)

Fig. 7.1

Fig. 7.2

Fig. 7.1 "Group of Jeypore Enamellers at Work," plate 1 from S.S. Jacob and T.H. Hendley, *Jeypore Enamels* (London: W. Griggs, 1886). Ghuma Singh is second from the viewer's left.

Fig. 7.2 *Cup and Saucer*, possibly enameled by Ghuma Singh, Jaipur, c. 1870–75. Gold, enamel and diamond, overall: 4 × 5¾ × 5¾ in. (10.2 × 14.7 × 14.7 cm). Royal Collection Trust (RCIN 11424.a-c)

The last two objects are significant because they demonstrate Ghuma Singh's virtuosity in working in a range of media; namely, that he enameled the more technically demanding silver and copper in addition to the easier medium of gold. According to Hendley,

> Silver enamel of good quality is frequently made in Jeypore by Ghuma Singh and at the School of Art, but its production is not much encouraged by the jewellers [the commissioning jewelry firm], and the men [enamelers] do not like to work in this metal, as the difficulties of fixing the colours and the risks are much greater than when gold is used. There is some demand for false eyes for idols in enamel on copper, but beyond this little work is executed in that material.[22]

Ghuma Singh is recorded as being awarded the silver medal and certificate of honorable mention in the Calcutta International Exhibition of 1883–84,[23] and he, along with Gisa Singh, received the certificate of honorable mention for an enameled gold plate (no. 726) in the Simla Exhibition of 1881.[24] Ghuma Singh also taught enameling at the Jaipur School of Art.[25]

## PHYSICAL DESCRIPTION

The front has an inset diamond-shaped panel with translucent enamels of brilliant red, green, and dark blue; opaque white; and traces of opaque powder-blue enamel in a hybrid floral composition. The symmetrical arrangement is centered on an overhead view of an open blossom featuring a round green center, two narrow, surrounding bands of gold and translucent dark blue, and eight red petals with lobed edges. At the four points are red four-petaled lotuses viewed in a three-quarter profile from above.[26] Each lotus has a small, opaque, powder-blue pistil (fig. 7.3).

At the intermediary positions between the lotuses are an inner set of small red blossoms with three petals and an outer set of red lotus buds. Connecting all the blossoms is an intricate network of translucent green stems, split acanthus leaves, and bracts set in gold. The opaque white background is punctuated with hatching of fine parallel lines of gold, which is a stylistic feature reminiscent of Western engraving also found in Indian painting of the period.[27] There are four diamonds set in floral-shaped gold mounts at the corners, a cast gold border of fleurs-de-lis within heart-shaped arches, and an unadorned gold pendant loop for suspension.

The back bears a hand-chiseled inscription in English inside a central expanse created by a raised gold bevel set with a glass backing plate (fig. 7.4).

## ART HISTORICAL COMMENTARY AND CONCLUSION

Not only is the enameling of extremely high quality but the pendant is also one of the very few signed and dated examples of Jaipur enamel work. Several factors suggest that the pendant was made for the European market, which, in addition to individual European patrons, was estimated by Hendley to consume about one-third of Jaipur's enamel production.[28] For example, the enameling is displayed prominently on the front of the pendant, in European fashion, instead of being "hidden" on the reverse, as is customary for Jaipur and Mughal enameled jewelry of the period;[29] the gold mount is in a mid-nineteenth-century Victorian pendant form[30] (fig. 7.5); and the inscription is written in English rather than Hindi or Urdu. It is also possible that the pendant was made for a grand exposition of the nineteenth century—for instance, one held in Jaipur only four years after the date of the piece featured numerous examples of Jaipur enameling—but a search through the pertinent catalogues has yet to uncover it.

Fig. 7.3

Fig. 7.4

Fig. 7.3 Lotus in interior apex, detail of *Pendant* by Ghuma Singh. Los Angeles County Museum of Art, gift of Stephen Markel in memory of his father, Gordon Markel (AC1996.168.1)

Fig. 7.4 Reverse with inscription, detail of *Pendant* by Ghuma Singh. Los Angeles County Museum of Art, gift of Stephen Markel in memory of his father, Gordon Markel (AC1996.168.1)

In addition, the hybrid floral composition is unusual when compared to drawings of a number of Jaipur enameled pendants published in 1886, just seven years after the LACMA pendant was created.[31] Most of the pendants that have a floral rather than avian motif depict the central flower or flowering plant in profile, in the formal manner of a Mughal flowering plant. Even when the central motif is an open blossom, similar to that of the LACMA pendant, the top and bottom of the composition can readily be determined by the plant's botanical structure. This is not possible on the LACMA pendant, given its symmetrical composition. The drawings also do not include an enameled example in the LACMA pendant's rhombus form, although there are several bell-shaped pendants and plaques whose enameled interiors are shaped in what might be termed a modified diamond with a curvilinear and/or pointed outline.[32] Enameled bell-shaped pendants, particularly those adorned with dangling pearls (fig. 7.6), were reportedly "much liked by Europeans."[33]

Certainly, embellishing a diamond shape (or any quadrangle) with a central blossom or ornament is an intuitive composition found in the art of many cultures. Yet it would be remiss to ignore the potential inspiration offered to Ghuma Singh by the numerous representations of quadrangles with floral motifs found locally, in the architectural decoration of Jaipur and its environs, especially the closely similar examples in the painted ceiling of the Ganesh Pol in the Amber Palace[34] (fig. 7.7). The Ganesh Pol was most likely built from c. 1699 to 1725, during the reign of Sawai Jai Singh II (r. 1699–1743), with the current painting program perhaps executed later in the eighteenth century.[35]

The LACMA pendant is also unusual for its stylized red lotus blossoms, which are rare but not unknown in the Jaipur enamel repertoire. Although not identical, the most apropos enameled lotiform motifs with which to compare them are perhaps found on an exquisite parrot in The Al Thani Collection (fig. 7.8) and a pair of *makara*-head bangles formerly in The Al Thani Collection.[36] Depicted on the underside of the parrot's tail is a verdant lotus pond with three parallel columns of translucent red five-petaled lotuses shown in profile and translucent green lily pads, all set against an opaque white ground with gold hatching. The lotuses in the central column are adorned with flanking translucent red lotus buds. In contrast, the lotuses on the LACMA pendant have only four petals, with the central elements crowned by tripartite tips.

The inner surface of the bangles also features translucent red lotuses and buds and translucent green lily pads on an opaque white ground with gold hatching. Here, however, the flowers have tripartite tips like the LACMA pendant and are more complex in structure, with six petals instead of the LACMA pendant's four or the parrot's five. The bangles' lotuses also vary somewhat in size and position, probably because they are garnishing a scrolling vine rather than a quadrangular composition, as on the pendant and parrot.

Fig. 7.5

Fig. 7.6

Fig. 7.5 *Victorian Gold, Diamond and Enamel Brooch/ Pendant*, mid-19th century. From *Antique and Period Jewelry* (Sotheby Parke Bernet 1981). Source: *Antique and Period Jewelry*, New York: Sotheby Parke Bernet, January 27–28, 1981 (lot 58)

Fig. 7.6 "Necklace, with Pendants (c), Necklace and Pendants (d)," plate 13 from S.S. Jacob and T.H. Hendley, *Jeypore Enamels* (London: W. Griggs, 1886)

Fig. 7.7

Fig. 7.8

Fig. 7.7 North facade, ceiling and upper niches in the Amber Palace, Ganesh Pol (India, Rajasthan, Jaipur, Jaipur environs, c. 1699–1725). Completed under Sawai Jai Singh II (r. 1699–1743), the structure is of red sandstone with painted decor.

Fig. 7.8 *Parrot* (detail of enameled tail underside), India, Andhra Pradesh, "Hyderabad, 1775–1825" (per M. Spink) or "probably northern India" (per S. Stronge). Gold on a lac core, enameled, with foiled rubies, diamonds, and emeralds in *kundan* settings, 7 15/16 × 3¾ in. (20.1 × 9.5 cm). The Al Thani Collection. See note 36 for a discussion of location and dates.

Fig. 7.9

Fig. 7.10

Fig. 7.9 *Pendant* (reverse), India, Mughal Empire, c. 1640. Gold on a lac core, enameled, set with foiled emeralds and rubies and a diamond in gold *kundan* settings, with a pendant pearl, 1¾ × 1⅛ in. (4.5 × 2.8 cm). The Nasser D. Khalili Collection of Islamic Art, London (JLY 1913)

Fig. 7.10 *Pendant*, India, Rajasthan, Jaipur or Nathdwara, 19th century. Enameled gold, 2½ × 2 13⁄16 in. (6.4 × 7.1 cm). Ashmolean Museum of Art and Archaeology, University of Oxford (X300)

The distinctive gold hatching on the pendant, parrot, and bangles is an important design element in its own right because, according to Michael Spink and Robert Skelton, "The use of a white ground with wavy gold lines is a technique found on a limited range of objects that can be dated to the late 17th to early 18th century, and reappears in the 19th century."[37] The gold hatching on the pendant helps to corroborate its inscribed date of 1879 vis-à-vis the later manifestations of the technique.

Similarly, the opaque powder-blue enamel used to highlight the pistils of the LACMA pendant's lotuses may also be a corroborative indicator of its 1879 date. Spink and Skelton report that the presence of opaque powder-blue enamel "may indicate a date towards the end of the 18th century or later."[38] By the end of the nineteenth century it was regarded as characteristic of Jaipur enameling,[39] so the fact that the LACMA pendant has only minuscule amounts of this color may suggest that in 1879 it was still somewhat rare and used sparingly.

Ghuma Singh did not design the overall floral composition in the classic mid-seventeenth-century Mughal style begun under the emperor Shah Jahan (r. 1628–58), typified by a single "poppy in translucent red and [acanthus or spiked leaves in translucent] green on a[n opaque] white ground";[40] for example, see the reverse of a pendant attributed to c. 1640, now in the Khalili Collection[41] (fig. 7.9). Nor did he employ the evolved Jaipur style characterized by a greater density and repertoire of design elements, often with variously colored grounds instead of the white ground favored by the Mughals,[42] exemplified by a nineteenth-century pendant from Jaipur or Nathdwara now in the Ashmolean Museum of Art and Archaeology, University of Oxford[43] (fig. 7.10). Rather, he brilliantly designed a hybrid composition: a retro Mughal-style palette of translucent red and green enamels on an opaque white ground, but with the unusual visual elements of multiple lotus blossoms set amidst a symmetrical latticework of acanthus leaves and bracts.[44] Further, he scaled the lotus flowers to fit proportionately within the cells of the complicated matrix of the split acanthus leaves.

Ghuma Singh's choice of an intricate and more decorative patterning reflects the stylistic progression toward complexity evident in Jaipur enameling, but by retaining the more restrained Mughal palette and limited repertoire of motifs, he avoided the overly lush and ostentatious style of later Jaipur enameling that was so disparaged by European critics such as Sir George Watt, who wrote in 1903:

> Formerly every attention was given to effect, and a background or field colour was regularly employed, most frequently a rich creamy white. Within the past few decades this has been discontinued, and complex and intricate designs substituted, in which it can hardly be said there is a field colour at all. The result is distinctly inferior and may be described as garish rather than artistic.[45]

Given its creative hybrid imagery, artistic assurance, and technical sophistication, and the fact that it is a rare signed and dated example of Jaipur enameling, the LACMA pendant must now be recognized as an epitome of its genre by one of India's leading master enamelers, Ghuma Singh.

## *7* *Pendant* (back to entry)

1 Ghuma Singh's names are spelled variously in the late-nineteenth- and early-twentieth-century literature, even within the same publication: Gooma Singh (Hendley [1883] 2011, p. 39), Ghuma Singh (Hendley [1883] 2011, p. 36), Gúma Singh (Hendley [1883] 2011, p. 72), Ghoma Singh (Hendley [1909] 1984, p. 34), and Gúrma Sing (Cole 1883, p. 8). On the LACMA pendant, it is spelled Gooma Sing.

2 Reportedly, this often-repeated statement is recorded in the Amber Archives. For citations, see Jacob and Hendley 1886, p. 6; Varney 1958, p. 32; Latif 1982, p. 65; Singh 2009b, p. 109; and Moura Carvalho with Cockrell and Vernoit 2010, p. 19n52.

3 Hendley 1876, p. 99; Calcutta International Exhibition 1885, p. 167; and Varney 1958, p. 35.

4 Jacob and Hendley 1886, pl. 1.

5 Jacob and Hendley 1886, p. 11.

6 For a discussion of Hendley and his important role in promoting the contemporary arts of Jaipur, especially enameling, see Stronge 1995a, pp. 106–11.

7 Watt (1903) 1987, p. 34. Ghuma Singh, however, is not mentioned in the 1903 Delhi catalogue, presumably because he did not win an award and because the jewelry firm that loaned works for the exhibition is listed rather than the individual artists.

8 See Khan 1992; Khan 1993; Khan 1994; Khan 2000; Khan 2015; Vanina 2004; and Verma 1994.

9 For the award, see Hendley (1883) 2011, p. 72. Kishan Singh is referred to in the present tense in Hendley (1883) 2011, p. 36, but is said to have died recently in Jacob and Hendley 1886, p. 6. Hence, his date of death was c. 1885. Latif further reports that Kishan Singh was the "head of the family in 1884"; see Latif 1982, p. 65.

10 Hendley (1883) 2011, p. 38; Hendley 1886, p. 3; and Jacob and Hendley 1886, p. 7.

11 Hendley (1883) 2011, p. 37; Hendley 1886, p. 2; and Jacob and Hendley 1886, p. 6.

12 Hendley (1883) 2011, p. 38; Hendley 1886, p. 3; and Jacob and Hendley 1886, p. 7.

13 Meghani 2017, pp. 94–95. Presented to Albert Edward, Prince of Wales (1841–1910), by Maharaja Ram Singh II of Jaipur (r. 1835–80) in February 1876.

14 His name can be found variously spelled as Gisa Singh (Cole 1883, p. 8) and Geesa Singh (Hendley [1883] 2011, p. 72).

15 Hendley 1895, p. 13.

16 Hendley 1896, p. 26.

17 Hendley 1896, p. 27.

18 Hendley 1896, p. 27.

19 Hendley 1896, p. 27.

20 Hendley 1896, p. 77.

21 Hendley 1896, p. 78.

22 Hendley (1883) 2011, p. 39; Hendley 1886, p. 4; and Jacob and Hendley 1886, p. 8.

23 Hendley (1883) 2011, p. 72. Inexplicably, however, Lala Kasinath rather than Ghuma Singh is recorded in the Calcutta International Exhibition catalogue as having received the silver medal; see Calcutta International Exhibition 1885, p. 459. For information on the exhibition, see Bryant and Weber 2017, pp. 241–49.

24 Hendley (1883) 2011, p. 72; and Cole 1883, p. 8. For information on the exhibition, see Bryant and Weber 2017, p. 232.

25 Tillotson (2006) 2014, p. 151.

26 I would like to thank the members of the Google group efloraofindia for their assistance in identifying the stylized lotus blossoms (accessed January 10, 2019).

27 For example, see Pal, Markel, and Leoshko 1993, p. 90, no. 30.

28 Hendley (1883) 2011, p. 38; Hendley 1886, p. 3; and Jacob and Hendley 1886, p. 7.

29 See "The Paradox of Reverse-Side Enameling" in Untracht 1997, p. 362.

30 See a Victorian gold, diamond, and enamel brooch/pendant, mid-nineteenth century, in *Antique and Period Jewelry* 1981, no. 58.

31 Jacob and Hendley 1886, pls. 13–15.

32 Jacob and Hendley 1886, pls. 13 c-d and 14 b-c.

33 Jacob and Hendley 1886, p. 12, pl. 14 b caption.

34 See especially the row of diamond motifs approximately halfway up from the bottom of the cropped image. For the full view, see Markel 1991a, no. 9614; and the Virtual Museum of Images and Sounds (ACSAA_09614) (accessed January 10, 2019).

35 For the date of the Ganesh Pol, see Tillotson 1987, pp. 102–4. For the later date of its painting, see the caption for *[Ganesh Pol in] The old Palace, Ambere, Jaipur*, a photograph dated 1905, now in the British Library (accessed January 10, 2019).

36 For the parrot, see Jaffer 2013, p. 192, no. 67, where it is attributed to Hyderabad, 1775–1825 (the base of the work is attributed separately to north India, 1700–1750); and Stronge with Whitley and Ferrari 2015, p. 97, where the parrot is tentatively reattributed to "probably northern India" (Jaipur or Delhi). The date is unspecified, but Stronge's perceptive discussion suggests the parrot, in its present overall form, may date from the nineteenth century. For the bangles, see Jaffer 2013, p. 197, no. 83, where they are attributed to Jaipur, 1880–1900; and Stronge with Whitley and Ferrari 2015, p. 98, no. 50, where they are tentatively attributed to Jaipur, unspecified date.

37 Jaffer 2013, p. 192.

38 Jaffer 2013, p. 386.

39 Moura Carvalho with Cockrell and Vernoit 2010, p. 220, no. 116.

40 Stronge with Whitley and Ferrari 2015, p. 96, no. 47.

41 Moura Carvalho with Cockrell and Vernoit 2010, p. 70, no. 12; see the close-up on p. 18.

42 For a detailed discussion of Jaipur-style enameled pendants, see Morley 1971, pp. 123–25, figs. 257–59.

43 Illustrated in Stronge, Smith, and Harle 1988, p. 87, no. 80.

44 For a related but more conventional enameled composition with a centered "eight-petalled floret flanked by half-florets and serrated split leaves," see Moura Carvalho with Cockrell and Vernoit 2010, p. 102, no. 42.

45 Watt (1903) 1987, p. 23.

### PROVENANCE

[Maharukh Desai, London, sold 1995 to]; Stephen Markel; gift 1996 to; LACMA.

### REFERENCES

*Los Angeles County Museum of Art Annual Report 1996/97* 1998, p. 41; Markel 2002, p. 35, figs. 18, 19.

# Lucknow Tureen

***Tureen with Cover***, India, Uttar Pradesh, Lucknow, c. 1775–95 (detail of plate 8). Partially gilded silver, chased and engraved, height: 8¼ in. (21 cm); diameter: 8 $^{11}/_{16}$ in. (22 cm). Los Angeles County Museum of Art, promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

**8**

Provenance
References

## Unknown Artist

***Tureen with Cover***
India, Uttar Pradesh, Lucknow, c. 1775–95
Partially gilded silver, chased and engraved
Height: 8¼ in. (21 cm); diameter: 8 11/16 in. (22 cm)
Inscribed: crest; *Sine Injuria Vici* over a stag's head erased in whose mouth is a branch; initials *JG* written below, on opposite sides of tureen[1]

Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary
PG.2015.17a-b

## PHYSICAL DESCRIPTION

This graceful vessel is made of partially gilded silver, also known as parcel-gilt silver, which was then chased and engraved. A gilded, acorn-shaped, lobed bud finial is riveted atop a stepped dome cover with two flaring tiers, the upper curvilinear in profile and the lower more convex. The cover has a flat horizontal rim; soldered beneath the rim is a vertical lip with a square-cut ladle notch. The urn-shaped body sits on a round pedestal and a narrow, flat foot ring. The detachable foot ring screws into the pedestal with a European-threaded (clockwise direction) cylinder. An articulated elliptical notch for a ladle is cut into the uppermost sidewall of the body.

The chased decoration on the cover features lush rose creepers rising from the base of the lowest tier. The entwined vines are bursting with diverse blossoms, serrated foliage, and rose hips or buds being pecked by birds. The cover's flat rim has an undulating bipinnate foliate swag interposed with roses and poppy blossoms; an identical swag forms the body's upper border, above a series of pendant lappets. Similar lappets form the body's bottom border, radiate around the top of the foot ring, and serve as a collar encircling the cover beneath the finial. Two opposing bacchanalian masks derived from Roman artistic traditions punctuate the upper border. The body's main decoration features two opposing pairs of rampant lions guardant (heads facing viewer), each with a thick, stylized mane and tiger stripes on its torso and legs. The lions stand atop rocky knolls, and each holds a single rose. They flank opposing foliate cartouches, each with a crest and motto (added later). Above each cartouche is a striding zebu bull wearing a necklace of bells or amulet plaques and a flowered blanket. Between the paired lions are partially gilded rose bushes and perching birds. (For a more detailed description of the motifs, see Vessel Decoration.) The decoration on the top of the foot—a scrolling vine with flowers and foliage similar to that on the body, but without birds—is in deeper relief than the motifs on the rest of the tureen. A bead border and plain edge form the foot's rim.

The cover and body have a laboriously incised ground of fine hatching, while the top of the foot, in contrast, consists of fine stippling. Both grounds fulfill the same visual function: providing a matte surface to emphasize the gilded decoration.

## ART HISTORICAL COMMENTARY

A tour de force of metalworking design and technique that blends European tableware traditions and Indian aesthetic sensibilities, this elegant soup tureen was likely part of an elaborate dining set commissioned by an elite European resident of Lucknow, almost certainly Major General Claude Martin (1735–1800), a French-born military officer in the English East India Company who became the superintendent of the Lucknow Arsenal under Nawab Asaf al-Daula (r. 1775–97). Martin (fig. 8.1), regarded as one of the wealthiest Europeans in India,[2] was renowned for his palatial residences and his fascination with inventions and exotic curiosities, all of which he collected in abundance.[3] Further contextual information is given below regarding Martin's tureens, under Vessel Decoration and Art Historical Conclusion, but a brief history of soup tureens in general is warranted.

From its humble origins as a communal covered pot, the soup tureen rose to social prominence at banquets of the royal and elite during the reigns of the French kings Louis XIV (r. 1643–1715) and Louis XV (r. 1715–74), quickly spreading across the Continent and England. According to

Donald Fennimore and Patricia Halfpenny, curators of the Campbell Collection of Soup Tureens at the Winterthur Museum, the luxury tureen

> evolved not merely as a utilitarian article for the service of soup; it was an expression of wealth and of fashionable style. It was a statement that the owners were embracing the latest developments in serving, eating, and table etiquette and had acquired the requisite new tablewares and furnishings that signified a greater sophistication of domestic rituals.[4]

By the mid-eighteenth century, opulent soup tureens were fashioned in silver, gilded silver, gilded brass (known as ormolu), and porcelain in various centers of production in England and Europe. The decorative style of the vessels accorded with the current ornamental modes of architecture, from the Baroque to Rococo to Neoclassical. By 1775, ceramic tureens were also produced extensively as export ware in Jingdezhen, China, many with customized, painted armorial decoration, per the commission.[5]

## VESSEL FORM

Regardless of the place or period of origin, the vessel form used for soup tureens was widely conventionalized until the twentieth century. The cover is a tiered dome graced by a finial of diverse vegetal or animal form. The body is round or oval, shaped like an urn, and of varying height. Elegant, intricately designed handles generally flank the body. A round or flared pedestal foot, or individual humanoid, animal, or foliate feet, supports the vessel. A matching stand or under tray accompanied or was sometimes attached to the tureen.

Two representative examples of European luxury soup tureens coeval with the Lucknow tureen suggest the range of artistic similarities and differences. The earliest, now in the Victoria and Albert Museum, London (V&A),[6] is hallmarked 1771–72 by the London silversmiths Daniel Smith and Robert Sharp (fig. 8.2); it is engraved with the coat of arms of William Fitzwilliam, 4th Earl Fitzwilliam (1748–1833). The second exemplar is an elaborate silver tureen made in 1783–84 by the Parisian master silversmith Jacques-Charles Mongenot, now in the Winterthur Museum[7] (fig. 8.3). Note in particular the opposing bacchanalian masks set within foliate swags. The coat of arms of the Pignatelli family of Naples, Italy, is thrice engraved (not visible in this view).

There were many possible sources of inspiration available to the Lucknow vessel's designer, given the sophisticated tradition of European and Chinese export ware tureens contemporaneous to the Lucknow tureen; the widespread circulation of tureens in the eighteenth century; the practice of making European wooden models of tureens as prototypes for Asian craftsmen;[8] the many extant graphic representations of tureens (for example, fig. 8.4); and the numerous soup tureens and an enormous library with a large collection of albums and individual folios of prints and drawings included in Martin's estate inventory of 1801[9] (see contextual discussion below, under Art Historical Conclusion). Regrettably, an exact model remains undiscovered.

If the tureen promised to LACMA was made by an Indian rather than a European silversmith (see discussion of probable Indian maker's mark below, under Vessel Decoration), what were the antecedents and parallel contemporary expressions of its vessel form in the South Asian metalware tradition? While the following three comparisons illustrate examples that relate to the form in general, they are not intended to propose direct causal relationships between the vessels. The first pairing reveals the similarity of the vessel's overall shape and profile (see plate 8) with that of a brass water container (*lota* or *chambu*) made in nearby Varanasi, Uttar Pradesh, in 1765/66 (corresponding to the inscribed date of *samvat* 1822), now in the V&A[10] (fig. 8.5). Regardless of the variances in function,

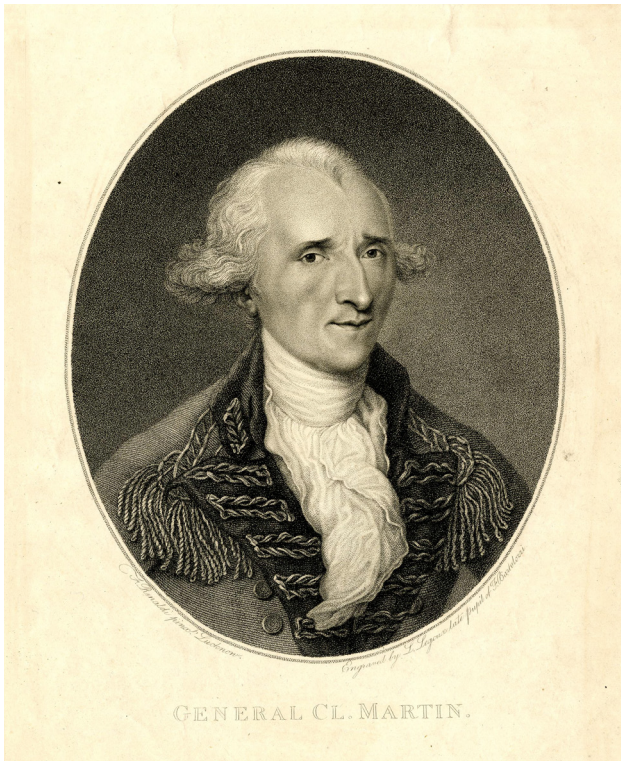



Fig. 8.1

Fig. 8.2

Fig. 8.1 Louis Legoux, after F. Rinaldi, *General Cl. Martin*, 1789–1804. Stipple and etching, 10⅞ × 8 15⁄16 in. (27.6 × 22.7 cm). British Museum, London (1871,1209.5380)

Fig. 8.2 Daniel Smith (England, active 1763–1778) and Robert Sharp (England, active 1768–1789); designed by Sir William Chambers (England, 1723–1796), *Soup Tureen*, London, 1771–72. Silver, cast, raised, and engraved, 12 3⁄16 × 13 3⁄16 × 9¼ in. (31 × 33.5 × 23.5 cm). Victoria and Albert Museum, London, accepted by HM Government in lieu of Inheritance Tax from the Whiteley family and allocated to the Victoria and Albert Museum (M.8:1 to 3-2010)

Fig. 8.3

Fig. 8.4

Fig. 8.3 Jacques-Charles Mongenot (France, master 1775), *Tureen and Stand*, 1783–84. Silver, 14½ × 17⅜ × 15 in. (36.8 × 44.1 × 38.1 cm). Winterthur Museum, Garden and Library, Campbell Collection of Soup Tureens at Winterthur (1996.0004.170 A-C)

Fig. 8.4 *Design for a Lidded Tureen*, France, c. 1770–90. Pen and gray and rose ink, brush and gray wash, over graphite underdrawing, 17 13⁄16 × 14 9⁄16 in. (45.3 × 37 cm). Metropolitan Museum of Art, New York, gift of Raphael Esmerian, 1963 (63.547.19)

Fig. 8.5

Fig. 8.6

Fig. 8.5 *Lota*, India, Uttar Pradesh, Varanasi, 1765/66. Chased brass, height: 6⅛ in. (15.5 cm); diameter: 6⅛ in. (15.5 cm). Victoria and Albert Museum, London (IS.464-1883)

Fig. 8.6 *Bowl for Flower Blossoms*, India, Delhi, Mughal Empire, mid-18th century. Silver, height: 5⅝ in. (14.3 cm); diameter: 6⅜ in. (16.2 cm). Los Angeles County Museum of Art, purchased with funds provided by Harry and Yvonne Lenart (AC1994.174.1)

media, and decoration subject matter, the water vessel's slightly compressed, spherical body; high, flaring foot; and tapering apex are visually akin in outline to the tureen's hemispherical body, pedestal foot, and tiered dome cover.

The second comparison documents the contemporaneous production by Indian silversmiths of vessels with a wide, deep bowl supported by a round pedestal foot. This bowl (fig. 8.6), now in LACMA's collection,[11] was likely made to hold fresh flowers; it can be attributed to the mid-eighteenth century in Delhi under Mughal patronage.[12] There are differences in the proportions and construction methods in the pedestal foot of the two vessels. The tureen's pedestal and annular ridges are compressed in height, and its flat foot is attached via a threaded cylinder (figs. 8.7, 8.8), while the bowl's pedestal and annular ridges are elongated in height, and its flared, tiered foot is soldered onto the body. These variances, however, are inconsequential in the context of examining the South Asian heritage of the round pedestal foot. A related but considerably earlier example documenting the pedestal foot in South Asian metalware is an extraordinary double-bodied ewer attributed to the early fourteenth century.[13] Discovered in 1924 in a hoard in Kollur, Bijapur district, present-day Karnataka, it is now in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum of Western India, Mumbai). This complex vessel has interconnected twin globular bodies with a single curvilinear spout. Each is supported by a pedestal foot in the form of a lozenge-shaped plinth with incised pipal (*Ficus religiosa*) leaves. On the top of each body is a narrow neck and flared mouth.

The third comparison relates to the idiosyncratic form of the tureen's tiered domed cover (fig. 8.9), which is most often found on ceramic vessels, especially Chinese export ware or European imitations thereof.[14] A pierced-silver cover that is closely related in structural form, including the distinctive flat, horizontal rim and pendant bezel, is found on an eastern Tibetan or Mongolian jade urn with bejeweled silver mounts, now in LACMA's collection (8.10). The urn has been attributed to about the sixteenth century,[15] which raises the possibility that the artistic source of the tiered dome cover may have been the eastern Himalayan regions, Central Asia, or China.

## VESSEL DECORATION

The principal exterior decorations are opposing paired rampant lions guardant (heads facing viewer). Each stands victoriously on a rocky knoll and holds a rose in its paws, which is growing from the hillock. The lions flank foliate cartouches for armorial bearings, now engraved with the later crest and motto (figs. 8.11a, 8.11b, 8.11c); they are stylistically similar to the twelve oversize stone lions flanking the turrets at Constantia (figs. 8.12, 8.13), Martin's county home and internment site (begun in 1796 and continued until 1845), now La Martinière Girls' College.[16] Constantia's lions originally held torches, and their open mouths could be lit from within to give them dramatic visages.

Even more significant, the tureen's lions are stylistically and iconographically similar to the rampant lion depicted on Martin's self-designed coat of arms (fig. 8.14), as is the isolated rocky mound.[17] Given the importance of this heraldic symbol, and its customary depiction on his silver and ceramic dining services (see below under Art Historical Conclusion), it will be useful to identify its elements. According to the website of La Martinière Girls' College, Lucknow,

> The coat of arms was designed by the Founder Claude Martin himself. It is supported by seven flags, each bearing the design of a fish, the emblem of Awadh. The devices on the escutcheon appear to epitomise

Fig. 8.7

Fig. 8.8

Fig. 8.9

Fig. 8.7 View of *Tureen with Cover* without cover. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.8 Pedestal foot, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.9 Cover, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.10

Fig. 8.10 *Ceremonial Urn*, eastern Tibet or Mongolia, c. 16th century. Nephrite jade with silver fittings inlaid with coral, turquoise, and lapis lazuli; glass finial, urn: 7½ × 6½ in. (19 × 16.5 cm); lid: 5½ × 6¾ in. (13.9 × 17.1 cm). Los Angeles County Museum of Art, gift of Mr. and Mrs. Lionel Bell (M.83.247a-b)

Fig. 8.11a

Fig. 8.11b

Fig. 8.11c

Figs. 8.11a, 8.11b, 8.11c Lions and cartouche, details of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.12

Fig. 8.13

Fig. 8.12 *Rampant Lion*, La Martinière, Lucknow, begun in 1796 and continued until 1845.

Fig. 8.13 Francis Frith (England, 1822–1898), *La Martiniere. Lucknow*, India, Uttar Pradesh, Lucknow, 1850s–70s. Whole-plate albumen print from wet collodion glass negative, approx. 6½ × 8 in. (16.5 × 20.3 cm). Victoria and Albert Museum, London, acquired from F. Frith and Company, 1954 (E.208:2065-1994)

Fig. 8.14

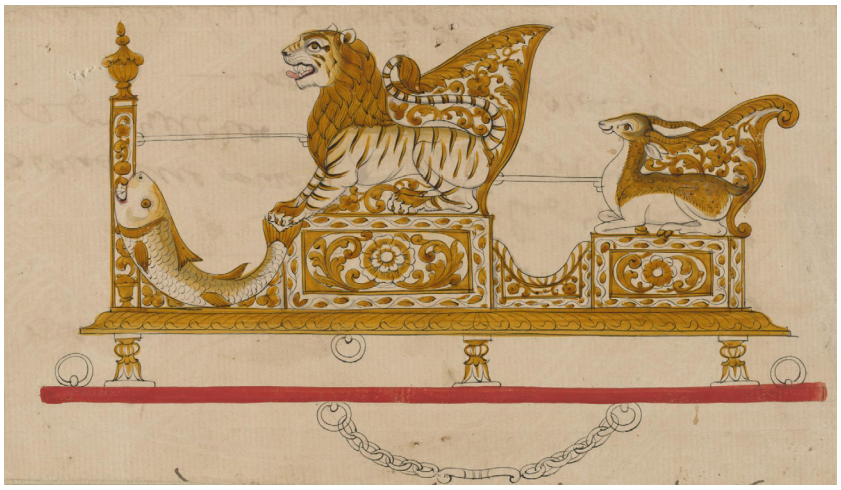


Fig. 8.15

Fig. 8.14 Claude Martin's coat of arms. From La Martinière Girls' College, Lucknow.

Fig. 8.15 *Seven Designs for Furniture*, India, Uttar Pradesh, Lucknow, c. 1840. Watercolor, 4 15⁄16 × 8⅝ in. (12.5 × 22 cm). Victoria and Albert Museum, London (E.281-1967)

Claude Martin's career. The ship recalls his voyage to India where he established his fortune. The lion with the pennant in the centre of the shield represents his superior status and success as an officer in the British East India Company and with the Nawab of Awadh (Asaf al-Daula). The setting sun (behind the castellated building to the right of the shield) points to the end of his days and the important role the building of "Constantia" played in his later years.[18]

The iconographic form of Martin's lion—holding a pennant triumphantly, with the head turned and a roaring mouth—was presumably inspired by the heraldic lions emblazoned on the coat of arms of the English East India Company.[19]

Hybrid leonine beasts with tiger markings (see figs. 8.11a, 8.11c), known as ligers or tigons depending on the gender and species of the parents,[20] are occasionally found in eighteenth- and nineteenth-century Indian paintings, furniture, and furniture designs, such as a representation from Bundi or Kotah[21] and a painted design for a howdah (elephant carriage) from Lucknow dating from c. 1840[22] (fig. 8.15). Lions with tiger stripes have been successfully bred in captivity since at least the early nineteenth century, which raises the possibility they may have occasionally bred in the wild.[23] The exoticness and combined strength and symbolism of the lion-tiger surely captured the imagination of Indian artists, and its distinctive image was incorporated into a shared artistic repertoire.

The three components of the tureen—cover, body, and foot ring—are embellished with similar entwined rose shrubs, but each shrub has minor variations in its botanical structure, composition, and technical treatment (especially the foot ring). Together, these variances suggest that different designers or engravers and perhaps at least two silversmiths participated in the tureen's creation.[24] To delineate these differences, it is necessary to provide a detailed description of the imagery.

The lyrical rose vines on the cover (fig. 8.16) have elliptical, dentate leaves, several types of blossoms, and rose hips (fruit) or buds being pecked by indeterminate birds. The petals are lobed or pointed, vary in number from six to eight, and typically encircle the carpels or stamens. The divisions of the leaves are in the odd-pinnate arrangement (a single leaflet at the tip of the leaf stalk). The vines or stems are devoid of thorns (technically, prickles) and embellished with fanciful tubular junctions, reminiscent of trumpet flowers, that are used as artistic devices to issue forth new foliated trailers. For comparison with the botanical structure of an actual rose, see an early-nineteenth-century scientific illustration of a *Rosa Indica vulgaris*[25] (fig. 8.17), one of the numerous rose species that grows wild and is cultivated in India.

The body (fig. 8.18) has two individual rose bushes situated on opposite sides between the lions flanking the armorial cartouches. In their stylistic treatment and technique, they closely resemble the cover's rose vines, differing primarily in the lack of entwined stalks and trumpet flower junctions.

The roses on the foot ring (fig. 8.19), which are in the form of a scrolling vine replete with several types of stylized blossoms and trumpet flower junctions, accord more closely in botanical structure with those on the cover than on the body. However, the foot ring exhibits significant compositional and technical differences from both the cover and body: no birds are portrayed, the flora is cut in deeper relief, and the ground is stippled rather than hatched. Nevertheless, the heavier gauge of the foot ring and the concentric collar that connects it to the body with a threaded cylinder, and the fact that the collar does not cover any of the body's decoration, both suggest that the foot ring is original and was more sturdily built for structural purposes rather than a later replacement.

The exuberant roses on the Lucknow tureen are stylistic counterparts to the imagery adorning the borders of contemporaneous album paintings from Lucknow and

Fig. 8.16

Fig. 8.17

Fig. 8.16 Rose vines on cover, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.17 Pierre-Joseph Redouté (France, 1759–1840), "Rosa Indica Vulgaris; Rosier de Chine 'Old Blush China'," in *Les Roses*, 3 vols. (Secaucus, NJ: Wellfleet Press, [1817–24] 1990)

Fig. 8.18

Fig. 8.19

Fig. 8.18 Side of tureen body, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.19 Foot ring, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.20

Fig. 8.21

Fig. 8.20 Border, detail of a *Portrait of the Mughal Emperor Shah Jahan* (r. 1628–58), India, Uttar Pradesh, Faizabad or Lucknow, c. 1780. Opaque watercolor and gold on paper, page: 15 1⁄16 × 11 1⁄8 in. (39.8 × 28.2 cm). Museum für Asiatische Kunst, Berlin (Polier album I 5063, folio 9b)

Fig. 8.21 Border, detail of a *Shamsa Page*, India, Uttar Pradesh, Lucknow, 1776. Opaque watercolor and gold on paper, inner field: 7 1⁄2 × 7 1⁄2 in. (19 × 19 cm). Museum für Islamische Kunst, Berlin (I.4594, folio 40)

Faizabad, particularly those belonging to Colonel Antoine-Louis Polier (1741–1795), now in Berlin collections.[26] The Polier album margins display a wide variety of flowering plants and vines—mainly variations on a theme with individual differences in composition, coloration, and species—but there are no rose vines or rose bushes known to the present author that are identical to those on the tureen.[27] For an example of a flowering creeper, see a border detail from a portrait of the Mughal emperor Shah Jahan (r. 1628–58) attributed to c. 1780, now in the Museum für Asiatische Kunst, Berlin (fig. 8.20).[28] For an example of an imaginary flowering plant, see a border detail of a frontispiece with a *shamsa* (sunburst-shaped medallion), now in the Museum für Islamische Kunst, Berlin (fig. 8.21).[29] The tureen's rose vines also parallel the use of similar meandering floral decoration found on a broad range of contemporaneous Lucknow objects and media.[30] It has also been suggested that this style of imagery may have been inspired by floral marginal designs favored under the Mughal emperor Jahangir (r. 1607–27).[31]

The final feature to be examined is the bovine shown in profile, which is represented twice, on opposite sides of the vessel body. It is positioned above each armorial cartouche (fig. 8.22) beneath the pendant lappets, and, on one side, below the ladle notch (fig. 8.23). The bovine wears a necklace of bells or amulet plaques and a rectangular blanket with a flowered pattern. Its distinctive hump, dewlap (fleshy neck), and drooping ears (fig. 8.24) identify it as a zebu (*Bos taurus indicus*). Its identification as a male is reliably indicated by its penis, as both zebu genders can have horns.[32]

Initially, the inclusion of a bull in the tureen's decorative program may seem curious. Could it be intended to represent the bull mount of the Hindu god Shiva, popularly known as Nandi?[33] Despite its close similarity to painted depictions of Shiva's mount shown walking (sculpted representations are typically recumbent),[34] the lack of any other iconographic or narrative elements associated with Shiva render this identification unlikely. Moreover, there are no sectarian sacred markings on the bull, and its ornaments are not necessarily an indicator of divinity.

The most plausible explanation is that it is a maker's mark. In Lucknow, these are known to have included various emblematic animals,[35] although Lucknow silversmith marks are typically engraved unobtrusively on the bottom of vessels and other objects. However, because the tureen's pedestal foot was likely made by a different artist, it is logical to find the maker's mark for the body on the body itself, in a nonprimary location (under the ladle notch), rather than the more customary location on the underside or edge of the base.

## Art Historical Conclusion

The extremely close iconographic similarity of the tureen's lions with the lion in Martin's coat of arms strongly suggests that he commissioned the piece or that it was possibly made for him as a gift (see figs. 8.11a, 8.11c, 8.14). This interpretation is based on the animals' virtually identical heraldic stance and distinctive mane, and particularly because they are shown standing on a rocky knoll. The stony outcrop is of critical significance: it helps to corroborate the association with Martin, and it helps to refute the possible patronage of another great benefactor of the arts in Lucknow, Antoine-Louis Polier. Like Martin, Polier is known to have commissioned personal objects with a lion motif, presumably inspired by the Mughal title—Asralān-i-Jang (the lion of the battle)—conferred on him by Emperor Shah Alam II (r. 1759–1806).[36] But the Polier coat of arms is supported by rampant unicorns or rampant unicorns regardant (heads facing backward),[37] so it seems doubtful that lions would have been intended to herald Polier.

Fig. 8.22

Fig. XX

Fig. 8.23

Fig. 8.24

Fig. 8.22 Side without ladle notch, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.23 Bull and notch, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

Fig. 8.24 Bull, detail of *Tureen with Cover*. Promised gift of Julian Sands and Evgenia Citkowitz in honor of the museum's 50th anniversary (PG.2015.17a-b)

The idiosyncratic artistic style used for the lion faces warrants comment. The somewhat awkward treatment of the facial features—particularly the oversize, bulbous nose with a curvilinear arch extending into the planes of the brow, the overly emphasized round eyes devoid of iris or pupil, and the thin, grimacing mouth—reflects the general inexperience that Indian artists of this period had representing both animal and human faces from a frontal perspective. For example, note the same disproportionate facial treatment in a contemporaneous painting of a lion from Kishangarh, now in LACMA's collection (fig. 8.25).[38]

The predilection for rose imagery can also be associated with both Martin and Polier. Not only were there rosaceous marginal decorations in Polier's albums but Polier also was a major cultivator of roses and producer of attar of roses.[39] Polier grew roses on his plantation at Najafgarh, which Martin purchased in September 1785 after Polier returned to France. Martin expanded the estate, calling it Martingarh, although the earlier name continued to be used concurrently in his correspondence.[40] Najafgarh is better known in scholarly literature as an indigo plantation, but letters from Martin make clear that he was also engaged in increasing rose production, distilling rose water, and frequently shipping quantities of attar of roses to his various correspondents.[41]

Through his profits from cultivating roses and indigo, as well as several other business pursuits,[42] Martin became one of the richest Europeans in India. He reportedly amassed "a fortune of over forty lakhs of rupees, or nearly half a million pounds."[43]

Martin was renowned for his self-designed palatial residences, Lakh-i-Pera (his townhouse, later called Farhat Bakhsh, completed in 1781) and Constantia (his country house, later called La Martinière).[44] He was also famous for his lavish dinner parties and spectacular entertainment. For example, in February 1797 Martin hosted a dinner party and ball at Lakh-i-Pera for the visiting guest of honor Governor General Sir John Shore and some forty Europeans. The fete began with an astonishing display of fireworks that included a fountain of fire issuing from a boat on the water.[45] Shore described the ornate dining rooms on the residence's first floor:

> The two rooms containing the company…were covered with glasses [mirrors], pictures, and prints: in short, you could see no walls three feet from the floor…. It would require a week at least to examine the contents of his house.[46]

Shore's aide-de-camp, George Cornish, further describes the setting:

> The walls covered with the largest mirrors I ever saw, and from the ceiling as many lustres [chandeliers] as could be disposed of with elegance all of the best and most splendid kind that our manufacturers have produced.[47]

The best source, however, for understanding Martin's high style of formal dining and elegant table services is his estate inventory of 1801, which is nearly a hundred pages long and lists all the contents of Lakh-i-Pera, Constantia, and Najafgarh/Martingarh. Included are at least twenty-seven soup tureens,[48] as well as numerous sauce tureens, ladles, and soup plates. The tureens and so forth are specified as being made of silver in different styles or ceramic with various ornamental patterns. Most of the table service pieces are recorded as being embellished with Martin's coat of arms.[49] Regrettably, none of the tureens can be identified as the Lucknow tureen discussed here.

The largest and most sumptuous of Martin's table services was a "complete [European] service of silver plates, elegant and well finished."[50] Ordered from London in 1795 but not received by Martin until 1798, the table service cost over £3,000 (more than 30,000 rupees of the day). Martin recognized that the exorbitant sum was "an excess of vanity," but he rationalized it by his awareness of his mortality (he died only two years after the service was delivered).[51] This "vanity" table service is significant because, after ordering it in 1795, it is improbable that Martin would have also commissioned the Lucknow tureen. Hence, from the historical context, it is likely that the Lucknow tureen was produced between 1775 or mid-1776, when Martin was made superintendent of the Lucknow Arsenal, and 1795, when the table service was ordered.[52]

Fig. 8.25

Fig. 8.25 *Lion*, India, Rajasthan, Kishangarh, c. 1800. Opaque watercolor and gold on paper, image: 4⅜ × 4⅛ in. (11.1 × 10.5 cm); sheet: 6 × 5½ in. (15.2 × 14 cm). Los Angeles County Museum of Art, gift of Dr. and Mrs. Pratapaditya Pal (AC1992.206.1)

## 8 *Tureen with Cover* (back to entry)

1 Latin: "Without Injury Conquer." The original crest and motto have been effaced. JG is presumably a later owner, perhaps a member of the Grant family (see under Provenance). Suggested by Indar Pasricha Fine Arts, personal communication to author, July 24, 2008.

2 Jasanoff 2005, p. 102; and Llewellyn-Jones 1992, pp. 155–56.

3 Llewellyn-Jones 1985; Llewellyn-Jones 1992; and Llewellyn-Jones 2003.

4 Fennimore and Halfpenny 2000, p. 2.

5 Fennimore and Halfpenny 2000; and Decatur (1940) 2009.

6 *Soup Tureen* (M.8:1 to 3-2010; accessed January 10, 2019).

7 Fennimore and Halfpenny 2000, pp. 18–19, no. 6.

8 Fennimore and Halfpenny 2000, p. 81.

9 Facsimile of Claude Martin Estate Inventory obtained from the British Library (India Office Library, Bengal Inventories, vol. 1, LAG/34/27/24, no. 76). For discussions of Martin's library, see Llewellyn-Jones 1985, pp. 155–56; and Llewellyn-Jones 1992, p. 139.

10 *Lota* (IS.464-1883; accessed January 10, 2019). Related examples are illustrated in Zebrowski 1997, p. 196, fig. 299; and Rivett-Carnac 1886.

11 *Bowl for Flower Blossoms* (AC1994.174.1; accessed January 10, 2019). Previously unpublished.

12 The interpretation and attribution of the LACMA footed bowl are based on its partially openwork vessel walls that would be unsuitable for holding liquids and its close visual similarities with gold or gilded bowls used for holding fresh flowers. For two examples in the painting *Muhammad Shah with Courtiers*, attributed to Chitarman, c. 1730, now in the Bodleian Library, Oxford (MS Douce Or.a.3, fol. 14r), see Topsfield 2008, pp. 106–7, no. 49. For a large color illustration of the painting, see Jaffer 2013, pp. 116–17. For two additional examples, see an unpublished(?) painting of religious figures in a Polier album, now in the Museum für Islamische Kunst, Berlin (I. 4595, fol. 30).

13 Markel 2006b; Zebrowski 1997, p. 138, no. 167; and Chandra 1962–64, p. 5, fig. 3c.

14 See numerous examples in Fennimore and Halfpenny 2000.

15 Pal 1990, pp. 294, 296, no. R24. For the current slightly revised attribution, see *Ceremonial Urn* (M.83.247a-b; accessed January 10, 2019). For a related urn on the London art market in 2016, see *Tibetan or Mongolian Ceremonial Nephrite Jade Ewer* (3860), Michael Backman Ltd., London (accessed January 10, 2019).

16 For discussions of Constantia, see Nina David, "La Martinière: An Enlightened Vision," in Llewellyn-Jones 2006, pp. 220–47; and Llewellyn-Jones 1985, pp. 140–46. The similarity of the tureen's lions to those at Constantia was first noticed in Wilkinson 2008b, p. 7. I would like to thank Wynyard Wilkinson for his stylistic appraisal of the Lucknow tureen, and Indar Pasricha Fine Arts for giving the appraisal to me.

17 The similarity of the tureen's lions to the lion on Martin's coat of arms was also mentioned in Wilkinson 2008b, p. 7, but the significance of the rocky knoll was unremarked.

18 La Martinière Girls' College, Lucknow (accessed January 10, 2019). Martin's coat of arms and description on the website of La Martinière for Boys, Kolkata, has minor variations (accessed January 10, 2019). For a more complicated version of Martin's coat of arms, represented on the library ceiling at Constantia, see Hill (1901) 2015, between pp. 116–17. For a brief description of Martin's coat of arms that specifically mentions the rocky knoll, see Llewellyn-Jones 1992, p. 198.

19 https://commons.wikimedia.org/wiki/File:Coat_of_arms_of_the_East_India_Company.svg.

20 See Wikipedia, s.v. "Liger" and s.v. "Tigon" (both accessed January 10, 2019).

21 *A Stalking Tiger* (Christie's, lot 29; accessed January 10, 2019); and Bautze 1987, p. 88, no. 36. For a contemporaneous Mughal example and note on the Persian term *sher*, which can be used for both lions and tigers, see Koch 1988, p. 41n42. For a contemporaneous example from Guler or Kangra and additional information, see *Simon Ray* 2008, pp. 162–63, no. 71.

22 *Seven Designs for Furniture* (E.281-1967; accessed January 10, 2019). For an example of a howdah with lion-tigers, see Schroder 1988, pp. 647–49, no. 175.

23 The painting, depicting liger cubs bred at the Royal Menagerie, was displayed at the Royal Pavilion, Brighton, in the exhibition *Exotic Creatures* (November 2015–March 2016) (accessed January 10, 2019).

24 For a discussion of the multiple artists and craftsmen involved in the creation of Lucknow silver objects, see Dehejia et al. 2008, p. 171; and Wilkinson 1999, p. 126.

25 Redouté (1817–24) 1990, pp. 32–33.

26 Hickmann 1979; and Wilkinson 2008b, pp. 3–6. For Polier's biography, see Alam and Alavi 2001; and Roy 2010, pp. 176–81.

27 For one of the closest representations in a Polier album to the Lucknow tureen's rose bushes, see Wilkinson 2008b, p. 6, figs. 7a–7c; and Hickmann 1979, pp. 110–11, no. 50.

28 Roy 2010, pp. 63, 203 (detail), no. 127.

29 Roy 2010, p. 177, no. 24; and Hickmann 1979, pp. 130–31, no. 60.

30 For a discussion and illustrations of relevant objects, see Markel 2010b, pp. 201–4, esp. nos. 96, 99.

31 Wilkinson 2008b, pp. 3–6. It is also possible that the tureen's roses were designed by a painter, which would be conceivable given that South Asian decorative objects were sometimes designed by painters or based on their designs; see Mittal 1986.

32 See Wikipedia, s.v. "Zebu" (accessed January 10, 2019).

33 For a discussion of the name Nandi as a misnomer, see Bhattacharya 1977.

34 For a contemporaneous painted example in LACMA, *Shiva's Family on the March* (AC1999.127.38), see Pal, Markel, and Leoshko 1993, pp. 62–63, no. 20 (accessed January 10, 2019). For earlier sculpted representations, see Dhaky 1972.

35 Wilkinson 1999, pp. 128–29, 142–43; and Patel with McDavid 2011, introduction. See also pp. 78–109, this volume.

36 Alam and Alavi 2001, pp. 9, 55, and 108, fol. 23a.

37 Alam and Alavi 2001, p. xv.

38 *Lion* (AC1992.206.1; accessed January 10, 2019). See Markel 2012, p. 256. For a similar example of the treatment of a human face in a Mughal painting attributed to c. 1590, now in LACMA's collection, see *Europeans Embracing* (M.83.105.20; accessed January 10, 2019); Markel 2015; and Pal 1993, pp. 214–15, no. 553.

39 Polier 1799 (written in 1787). See also discussion on pp. 78–109, this volume.

40 For Martin's correspondence from Najafgarh, see Llewellyn-Jones 2003, pp. 50–94, Letters 23–64 (September 27, 1785–October 1, 1786); and pp. 127–68, Letters 95–142 (November 23, 1787–May 27, 1788).

41 For example, see Llewellyn-Jones 2003, p. 135, Orders 32 and 35 (dated between November 23, 1787, and May 27, 1788; ordered more roses planted); p. 142, Letter 105 (March 18, 1788; account of the perfume distiller hired to produce rose water); p. 264, Letter 201 (February 3, 1795; sent his Najafgarh attar to Colonel Alexander Ross); and p. 288, Letter 210 (dated June 5, 1796; sent his Najafgarh attar to Mrs. Elizabeth Plowden).

42 For a discussion of Martin's primary income sources, see Llewellyn-Jones 1985, pp. 19–21.

43 Jasanoff 2005, p. 102; and Llewellyn-Jones 1992, pp. 155–56.

44 Llewellyn-Jones 2006; and Llewellyn-Jones 1985, pp. 131–48.

45 For a painting by Sita Ram of comparable fireworks around the lake at Constantia in 1814–15, now in the British Library (Add.Or.4752), see Roy 2013.

46 Quoted in Llewellyn-Jones 1992, p. 200.

47 Quoted in Llewellyn-Jones 1992, p. 199.

48 Two factors contributed to the large number of tureens: the international vogue for these serving dishes in the eighteenth century, and that two were used simultaneously in formal dining, one for clear soup or broth and another for thicker soup or stew. See Fennimore and Halfpenny 2000, p. 2.

49 Claude Martin Estate Inventory, British Library (India Office Library, Bengal Inventories, vol. 1, LAG/34/27/24, no. 76).

50 Llewellyn-Jones 2003, p. 303, Letter 216 (September 8, 1796).

51 Llewellyn-Jones 2003, p. 371, Letter 249 (May 26, 1798). For the complete description of the table service, see Llewellyn-Jones 2003, p. 374n21.

52 Although the maker of the Lucknow tureen is unknown, it may be relevant to mention that there is documentation for Martin having direct contact with at least one Indian silversmith, who is listed among Martin's debtors after his death. See Llewellyn-Jones 1992, p. 157.

## PROVENANCE

Commissioned c. 1775, likely by Claude Martin (1735–1800), a French-born military officer in the English East India Company who became the superintendent of the Lucknow Arsenal under Nawab Asaf al-Daula (r. 1775–97). Acquired c. 1880 by Colonel Henry George Grant; by descent to his son; Brigadier Eneas Henry George Grant, of Inverness, Scotland (1901–1994); by descent to his descendants. [Bonhams, London, May 1, 2003; unsold]. (Sale, Indar Pasricha Fine Arts, London, July 2008). Sold 2009 to; Julian Sands; promised gift 2015 to; LACMA.

## REFERENCES

*Islamic and Indian Art* 2003, p. 143, lot 373 (accessed January 10, 2019); Wilkinson 2008a, cover; Wilkinson 2008b; Markel with Gude 2010, pp. 202–3, no. 95; Heibel 2010; Williams 2011; Markel with Gude 2011, pp. 202–3, no. 97; Markel 2016, pp. 98–99.

# Lucknow Silver

***Claret Jug***, India, Uttar Pradesh, Lucknow, c. 1870–90 (detail of plate 10). Partially gilded silver, chased and engraved, height: 6¼ in. (15.9 cm); diameter: 3½ in. (8.9 cm). Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.3)

**9**

Provenance

## Unknown Artist

***Ewer***
India, Uttar Pradesh, Lucknow,
c. 1850–60
Silver, chased and engraved
8 × 4 × 5 in. (20.3 × 10.2 × 12.7 cm)

Gift of Julian Sands
M.2013.220.21
[https://collections.lacma.org/node/1643736; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

This ewer has an almost ovoid body with a curved rim; its graceful handle has volute terminals and a cast caryatid bust emerging from an acanthus scroll on the outer edge. The vessel rests on a stepped domed circular foot. The ornamentation is divided into horizontal zones, each with varying subdivisions, and dense interstitial fields of flowering vines provide a uniform background pattern overall. The neck is bisected by a chaplet or decorative molding, above which are two soldered protruding human masks aligned with the handle and lip. The shoulder has four slightly raised repoussé human masks at the intermediary cardinal points, alternating with inverted palmettes. The central zone of the body has horizontal strapwork that connects and encircles four slightly raised repoussé masks at the intermediary cardinal points. At the cardinal points between the masks, the strapwork forms four urn-shaped volute reservoirs, each filled with a bouquet of tulips, spherical buds (poppies?), and two identical arrangements of rosettes. The body's lower zone has four compartments oriented at the cardinal points and divided by triads of fluting. Each compartment contains a mythological or allegorical figure (see Vessel Decoration, below, for possible identifications). The foot has concentric bands of decoration separated by unadorned steps with either rounded or straight edges. The juncture between the foot and body is a twisted roll. Beneath it are two bands of floral scrolls above a plain rounded band and plain flared edge.

## ART HISTORICAL COMMENTARY

LACMA's Lucknow ewer is fashioned in a design style popular in the nineteenth century called the "Cellini pattern,"[1] fallaciously ascribing it to the great Italian gold- and silversmith Benvenuto Cellini (1500–1571). The name-dropping appellation was used widely to describe and hype sales for a distinctive type of ewer made in what is known generally as the Renaissance Revival style or, more properly, the Mannerist style, characterized by "complex design, virtuoso craftsmanship and decoration infused with intellectual references."[2] According to Ross Fox of the Royal Ontario Museum, Toronto,

> The basic Cellini pattern consists of all-over ornamentation in low relief. The body of the ewer is organized into three horizontal zones, or friezes. The central frieze consists of masks in medallions with interconnected strapwork. The masks are flanked, in quasi-heraldic fashion, by animals. Caryatids occupy the lower frieze, and masks the upper frieze. The spaces between the three friezes have vegetal fill. This decorative vocabulary is ancient, ultimately derived from the ancient Greeks and Romans.[3]

It was actually François Briot (c. 1550–c. 1612), a French Mannerist designer and die-cutter and occasional medalist and pewterer, whose exquisite copper molds and designs for pewter ewers and basins caused the so-called Cellini pattern to proliferate. Briot's ewers[4] (fig. 9.1) and matching basins[5] were reproduced extensively by means of casts[6] and electrotype impressions (in the second half of the nineteenth century),[7] by copies exhibiting variant iconography (see fig. 9.3), and/or in diverse media, including French Palissy earthenware[8] (fig. 9.2).

The Renaissance Revival, or Neo-Renaissance, was an ornate, historicizing style of European architecture and the decorative arts that flourished from c. 1850 to c. 1880. Works made in the Renaissance Revival style augmented sixteenth-century Mannerist forms with decorative and iconographic features inspired by Renaissance and Neo-Classical imagery, and ultimately, from classical antiquity. During the Renaissance Revival period, numerous ornate ewers and basins fashioned in the Cellini pattern were produced by gold- and silversmiths across Europe. One of the earliest extant sets in silver, made by William Eley II in 1827/28, is now in the Royal Collection, London (fig. 9.3).

Fig. 9.1

Fig. 9.2

Fig. 9.1 François Briot (France, c. 1550–c. 1612), *Ewer with Figures of Faith, Hope, and Charity*, late 16th century. Pewter, diameter: 11 9/16 in. (29.4 cm). Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975 (1975.1.1473)

Fig. 9.2 After François Briot (France, c. 1550–c. 1612), *Ewer with Grotesque Decoration and Figures of Faith, Hope, and Charity*, c. 1600–1610. Lead-glazed earthenware, Palissy ware, 10 1/4 × 5 1/4 × 4 in. (26 × 13.3 × 10.2 cm). Los Angeles County Museum of Art, purchased with funds provided by Miss Lenore Greene, Hendrick de Groot, Dr. and Mrs. Curtis S. Grove, Nathan Hamburger, Lorna Hammond, H. K. Hargett, and S. M. Harmon (82.9.7)

Fig. 9.3

Fig. 9.3 William Eley II (England, d. 1841), *Ewer*, 1827/28. Gilded silver, 11¾ × 7 3/16 × 4½ in. (29.8 × 18.3 × 11.5 cm). Royal Collection Trust (RCIN 51290)

Eley's basin is a modified copy of the Royal Collection's Temperantia basin, and his Cellini-pattern ewer was designed to accompany it.[9] Numerous additional copies and re-creations of Cellini-pattern ewers and basins, sometimes with matching goblets, were produced throughout the nineteenth century.[10]

## VESSEL FORM

It is likely that one such European Cellini-pattern ewer, or perhaps an artist's model or a print or drawing,[11] served as the design inspiration for LACMA's ewer. Vessels and sundry objects of European form and function, but distinguished by their Indian decoration, began to be made in Lucknow by Indian silversmiths in the 1850s.[12] LACMA's vessel epitomizes these hybrid inspirations through its assimilation of the traditional Cellini-pattern ewer form and select decorative elements, including the masks, strapwork, palmettes, and classical figures (see Vessel Decoration), but it has been "Indianized" with indigenous designs for the ground pattern, in this case floral motifs derived from Mughal tradition (fig. 9.4). Certain designs—such as an elegant bouquet of tulips rising from an urn-shaped volute reservoir formed by the strapwork (fig. 9.5)—appear to derive from the Eley ewer mentioned above, or its stylistic and iconographic counterparts. Eley's ewer has comparable reservoirs with bouquets, but its strapwork detailing and plants differ from the LACMA Lucknow ewer, so its forms are not exact copies. Similarly, the tripartite fluting functioning as a scene divider in the lower register recalls the analogous fluting on the Eley ewer, but here again the specific form varies. On the LACMA ewer, the fluting may have been misunderstood as a landscape element, as it resembles an outcrop of rocks or hillocks with lush flowering plants growing from its crevices (fig. 9.6).

## VESSEL DECORATION

The LACMA ewer's most intriguing iconographic elements are the four figures depicted in individual compartments on the lower register. They most likely represent Greco-Roman deities or personifications, and may have been intended to correlate with the representations of the Four Elements found on Cellini-pattern basins.[13] The identifications below are somewhat tenuous, however: the figures are small and the rendering sparse, and at least one figure derives from a non-Briot or Caspar Enderlein (1586–1633) iconographic tradition. Moreover, as is often the case with pre-twentieth-century Indian depictions of European deities and personages, the representations can display some ambiguity due to the artist's unfamiliarity with the subject, an inaccurate mixing and matching of handheld attributes, or the presence of anachronistic or exotic garb.[14]

- The personification of Medicine (fig. 9.7) is based on Gottfried Eichler the Younger's mid-eighteenth-century engraving (fig. 9.8), reproduced in Johann Hertel's 1758–60 edition of Cesare Ripa's *Iconologia*, originally published in 1593 without illustrations. According to Ripa: "The personification of Medicine is a handsome woman in green classical garb, with a laurel wreath on her head. She holds a cup in one hand, and a knotty club, around which a serpent is wound, in the other."[15] The figure here accords well with the engraving in Hertel and with Ripa's description, insofar as Medicine is shown wearing a toga and a laurel wreath (turban-like broadening of head), stands in a similar posture, and holds the snake-entwined club symbolic of Asclepius/Aesculapius. While the figure does not hold a cup, his mitten-like left hand is cupped, which may have been intended as a visual double entendre. The personification of Medicine is not represented in the Briot and Enderlein iconographic tradition, to the best of my knowledge.

Fig. 9.4

Fig. 9.5

Fig. 9.4 View of side, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

Fig. 9.5 Urn-shaped decoration, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

Fig. 9.6

Fig. 9.7

Fig. 9.6 Base fluting, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

Fig. 9.7 Medicine, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

CXCIII.
MEDICINA.
193.
Mithridates magnum in medicinæ arte consecutus est nomen. Namq3 multa invenit sæpiusq3 utorum evitavit insidias, qui veneno interficere eum paraverunt.
Die Artzney Kunst.
Mÿdritati Artzeneyen
Ihne selbst vom Tod befreyen.
Kichler. del
Hertel, excud.

Fig. 9.8

Fig. 9.8 Cesare Ripa (Italy, fl. 1600), "Personification of Medicine." Pars I. [-X]…allerley Künsten und Wissenschafften dienlicher Sinnbildern und Gedancken…– [Augsburg], 1758–60, p. 193.

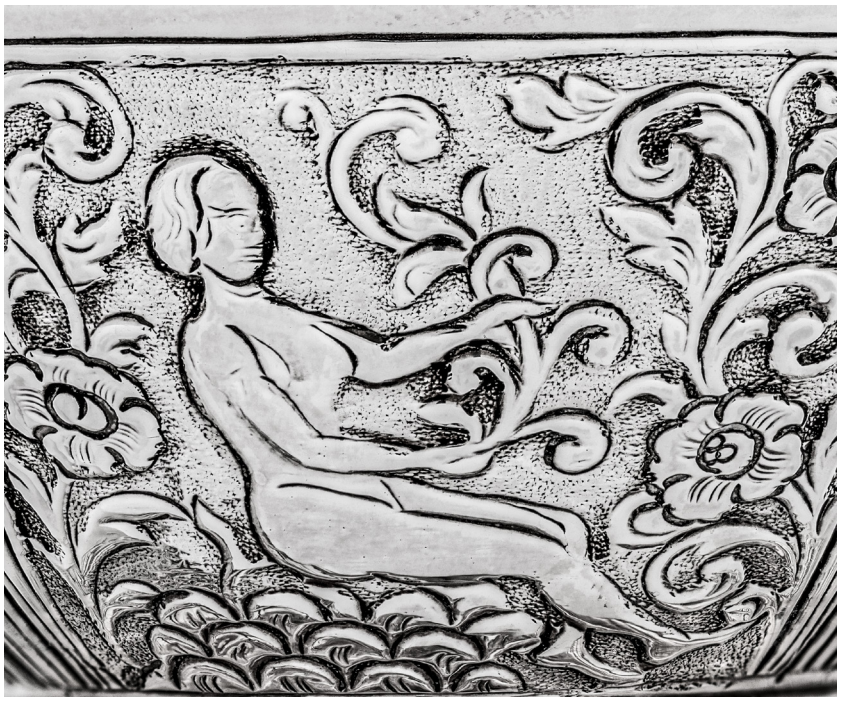


Fig. 9.9

Fig. 9.10

Fig. 9.9 Venus, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

Fig. 9.10 European male, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

Fig. 9.11

Fig. 9.11 Female on griffin, detail of *Ewer*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.21)

- Aphrodite/Venus (fig. 9.9), the personification of Water, is nude and seated above small circles likely intended to represent the bubbles of sea-foam from which she was born.[16] She holds a tall stalk or sheaf, perhaps symbolic of fertility, diverging from both Briot's and Ripa's representations. In the Briot and Enderlein iconographic tradition, Water (Aqua) is "in the guise of a river goddess (or perhaps Venus), seated among the bulrushes by the sea and holding a gushing amphora."[17] Ripa describes Water as "a beautiful woman wearing transparent blue draperies which fall in wavelike folds, with pearls in her hair and on her wrist, and a necklace of shells and coral around her neck. She holds a sailing ship, her foot resting on an upturned anchor."[18]
- A male is shown wearing a European-style padded coat with an upright collar and a belt or sash, trousers, and pointed shoes (fig. 9.10). Europeans were often portrayed with large eyes, and this figure's eyes are bigger than those on the other figures. Yet it seems unlikely that he is intended to represent Europe because both Briot and Enderlein personify Europe as a woman in classical garb holding a cornucopia,[19] and Ripa describes Europe as a "richly dressed woman."[20] If his European garb was alternatively intended to suggest Greco-Roman body armor, then he could possibly personify Fire in the guise of Zeus/Jupiter.[21] Given the specificity of his garments, however, this seems unlikely.
- A female is seated on what is probably a griffin (fig. 9.11). She holds a vegetal spray, perhaps symbolic of agricultural abundance, which would suggest that she may have been intended as Terra, the personification of Earth, who in the Briot and Enderlein iconographic tradition is shown holding flowers.[22] According to Ripa, Earth is "an elderly female dressed in earth color with a green drapery over her shoulder.... She has one breast bared and wears a mural crown; a garland of leaves and flowers hangs over one shoulder. She carries a staff tipped with a star at each end and entwined by a grapevine."[23] The griffin is problematic, however, because it is more commonly shown pulling the chariot of either Apollo or the goddess Nemesis/Invidia, the personification of Jealousy. Reading the image literally, it is unlikely that it was intended to be a griffin pulling a chariot, or even a Hindu animal mount (Sanskrit: *vāhana*), because the figure would be facing or riding backward. Therefore, it is probably meant to represent a throne or honorific seat in the form of a griffin. In the Briot and Enderlein tradition, as well as Ripa, the iconography of Invidia varies considerably from the figure on the ewer.[24]

At least one additional Cellini-pattern ewer from Lucknow survives, now in the Museum of Fine Arts, Boston (MFA)[25] (fig. 9.12). Slightly smaller than the LACMA example, it shares the same general vessel form, horizontal compartments or registers for ornamentation, and the key decorative elements of applied masks, palmettes, and a caryatid handle. The chief stylistic difference is the distinctive ground pattern. Rather than Mughal-style floral motifs, it features the idiosyncratic Lucknow "coriander flower pattern" consisting of a "mass of intertwined continuous stems representing the coriander flower."[26] The MFA ewer also features partial gilding on the plain bands dividing the registers, which is not present on the LACMA ewer.

Fig. 9.12

Fig. 9.12 *Renaissance Revival Ewer*, India, c. 1860. Silver with mercury gilding, 7 13⁄16 × 5 1⁄8 in. (19.8 × 13 cm). Museum of Fine Arts, Boston, Keith McLeod Fund and partial gift of Richard Milhender (2013.631)

**10**

Provenance
References

Unknown Artist

***Claret Jug***
India, Uttar Pradesh, Lucknow,
c. 1870–90
Partially gilded silver, chased
and engraved
Height: 6¼ in. (15.9 cm); diameter:
3½ in. (8.9 cm)

Gift of Julian Sands
M.2013.220.3
[https://collections.lacma.org/node/1643754;
accessed January 10, 2019]

## PHYSICAL DESCRIPTION

The wine vessel has a tall neck and compressed spherical body, with a sloped collar of acanthus leaves enlivening the junction between the two. The straight-rimmed mouth has a broad pouring lip, and its hinged, flat lid has a cast dome in the form of a grape bunch and grape leaves. The upper half of the handle has foliated volutes, and the lower half morphs into a coiled serpent. A collet (collar) foot supports the vessel. The ornamentation mirrors the vessel's function, and the predominant ground pattern is that of chased grapevines with bunches and serrated leaves with three or five lobes. The grapevines are vertically oriented on the neck and central swath of the body, and horizontally oriented in the bands of scrollwork bordering the body and at the neck base. Gilded paired arabesques form a latticelike design that accentuates the surface of the neck and central body. The ground is stippled in the small voids surrounding the grapevines. A band of overlapping cones radiates around the base of the vessel above the foot.

## VESSEL FORM

In the European decorative arts tradition, the basic form of this wine vessel is called a shaft-and-globe decanter, its name derived from the elongated neck and spherical body.[1] With the addition of a handle and pouring lip, the more complex form is accordingly known as a claret jug.[2] When a decanter's stopper fits loosely (or when the lid does not seal tightly, as is the case here), its function was to reduce spillage while transporting the wine to the table, where it would be consumed, rather than to prevent evaporation.[3]

The form of the shaft-and-globe decanter and the claret jug evolved in the late seventeenth century,[4] paralleling similar vessel forms used in contemporaneous silver.[5] This style of decanter experienced two periods of popularity. The initial phase, which lasted until the mid-eighteenth century, can be exemplified by a lead-glass claret jug made in 1676–77 by George Ravenscroft (1632–1681), now in the Victoria and Albert Museum, London (V&A)[6] (fig. 10.1). Ravenscroft's lead glass—also known as christalline, lead crystal, or flint glass—was distributed internationally, including to India.[7] The second phase followed the Great Exhibition at the Crystal Palace in London in 1851, at which new, ornate examples of the vessel form in glass and silver were displayed to high acclaim.[8] By the 1880s the spherical body was sometimes compressed or flattened further into an oblate spheroid (onion shape), and many ornamental styles of decoration, as well as elaborate silver and gold mounts for glass decanters and claret jugs, were employed.[9]

The LACMA claret jug also derives its morphological inspiration from the South Asian vessel tradition of the *surahi* (Urdu, from Arabic *surah*: clear), with which it shares

Fig. 10.1

Fig. 10.2

Fig. 10.1 George Ravenscroft (England, 1632–1681), *Decanter Bottle*, 1676–77 (decoration: c. 1685). Glass, engraved, height: 9 5/16 in. (23.6 cm). Victoria and Albert Museum, London, formerly part of the Barry Richards collection (C.165-1993)

Fig. 10.2 View of *Claret Jug* with handle hidden. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.3)

Fig. 10.3

Fig. 10.3 *Water Vessel*, India, Maharashtra, Mumbai (Bombay), c. 1890. Glazed ceramic, height: 8⅜ in. (21.3 cm); diameter: 5¾ in. (14.6 cm). Los Angeles County Museum of Art, South and Southeast Asian Acquisition Fund (M.2002.7.2)

a similar basic form apart from the attached handle (fig. 10.2). For a comparison, see this earthenware surahi attributed to Bombay (modern Mumbai), c. 1890, now in LACMA's collection[10] (fig. 10.3).

An originally Islamic vessel for serving both water and wine, the long-necked flask was used ubiquitously across northern India, the Deccan, and present-day Pakistan. Images of surahis and other important vessels were also represented in architectural niches as painted wall decoration, seen in this album folio from Hyderabad attributed to c. 1700[11] (fig. 10.4). Its popularity was such that, in the words of Mark Zebrowski, it "enjoyed the status of a motif in the visual arts and a *topos* in both sacred and profane literature."[12] Surahis were made in various media, including gold[13] (see fig. 7), silver (see fig. 10.6), bronze, brass, *bidri*-ware, jade, glass, and ceramic[14] (fig. 10.5).[15]

## VESSEL DECORATION

The claret jug's general design program typifies that of Lucknow silver and parcel-gilt silver pouring vessels made in the later nineteenth century.[16] Regardless of the form of the vessel's mouth, which varies depending on its function, the juncture of the neck and body is graced with a sloped collar of raised acanthus leaves.[17] There is, however, a fair amount of leeway in the stylistic treatment of the collar. On both the claret jug (see plate 10) and a Lucknow surahi attributed to c. 1880[18] (fig. 10.6), the acanthus leaves are in a well-delineated concentric band; whereas on a Lucknow ewer attributed to c. 1865, now in the V&A[19] (fig. 10.7), the length of the acanthus leaves alternates (long-short-long) and the ground decoration surrounds the leaves accordingly. The background of the LACMA vessel features the "grape pattern" of distinctive grape bunches and serrated lobed leaves (horizontal bands of grapevine scrolls are above and below vertical grape plants on the side of the body). The high density of the claret jug's grape pattern (fig. 10.8) is visually akin to that of Lucknow vessels displaying the "coriander flower pattern" (see figs. 10.6, 10.7) and serves an analogous aesthetic function.[20] The gilded foliate arabesques (shaped like a C and its mirror image) resemble the parcel-gilt curved foliage along the top of a Lucknow goblet attributed to c. 1890.[21] The flatness of the claret jug's lid (fig. 10.9) is unusual but relates in general to the type found on contemporaneous claret jugs.[22]

## ART HISTORICAL CONCLUSION

LACMA's *Ewer* and *Claret Jug* are exceptional works of art that epitomize the diversity, design complexity, and technical expertise of Lucknow silver created in the heyday

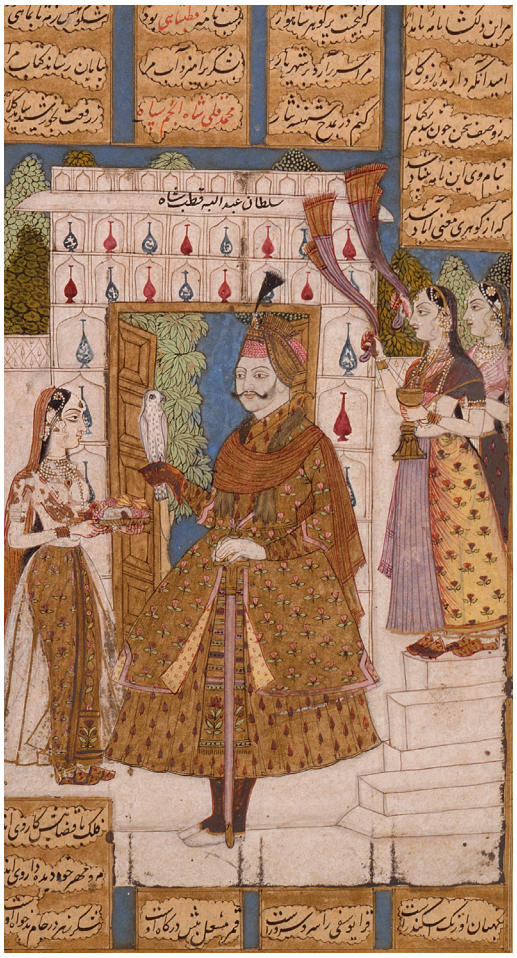


Fig. 10.4

Fig. 10.5

Fig. 10.4 *Sultan Abdullah Qutb Shah (r. 1626–72)*, from an *Illuminated Manuscript of the History of the Qutb Shahi Sultans of Golconda and Hyderabad*, India, Andhra Pradesh, Hyderabad, manuscript dated 1610–11, illustrations added c. 1700. Opaque watercolor, gold, and ink on paper, text panel (each): 8⅞ × 4½ in. (22.5 × 11.4 cm); sheet: 12½ × 7⅛ in. (31.7 × 18.1 cm). Los Angeles County Museum of Art, anonymous gift (M.89.159.4)

Fig. 10.5 Aqa Riza (Iran, 1565–1635, active c. 1588/89–at least 1604) and Abu'l Hasan (India, b. 1588, active 1600–c. 1635), *Portrait of a Youth* (cropped detail), folio from the *Salim Album*, India, Mughal Empire, Allahabad, Salim's studio, 1600–1604. Opaque watercolor, gold, and ink on paper, image: 3⅞ × 2⅛ in. (9.8 × 5.4 cm); sheet: 9³⁄₁₆ × 5⅞ in. (23.3 × 14.9 cm). Los Angeles County Museum of Art, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase (M.81.8.12)

Fig. 10.6

Fig. 10.6 *Unusual Chased and Parcel Gilded Silver Water Flask* (surahi), India, Uttar Pradesh, Lucknow, c. 1880. Chased and parcel gilded silver, height: 10¼ in. (26 cm). Michael Backman Ltd., London (1294)

Fig. 10.7

Fig. 10.7 *Ewer*, India, Uttar Pradesh, Lucknow, c. 1865. Silver, partly gilded, with chased and engraved decoration on a ring matted ground, height: 13⅛ in. (33.3 cm); diameter: 7 in. (17.8 cm). Victoria and Albert Museum, London (778-1869)

of its post-Nawabi expression in the second half of the nineteenth century.[23] Descriptions of Lucknow silver by contemporaneous exhibition organizers and scholars document the broad range of object types. For example, in the catalogue of the Colonial and Indian Exhibition of 1886, London, the rich offerings of Lucknow "Gold and Silver Plate" were described by Sir Thomas Wardle:

> *Surahis*, jugs, *pandans*, *hukkas*, *atardans*, scent-bottles, plates, saucers, salt-cellars, sugar-basins, milk-pots, tea sets, &c., &c., from Lucknow.
>
> There is a considerable variety in designs and in work, some of which is engraved and some *repoussé*, some in plain silver, others in silver gilt, and others enamelled.[24]

Yet many catalogues also invariably commented on the stylistic and creative decline in Lucknow silver during this same period. Sir George Birdwood, in a catalogue essay published in 1880, laments that,

> Lucknow was once famous for its vessels of mixed gold and silver, but since the abolition of the native court of Oudh, their production, as of all the other sumptuary arts of this once royal and renowned polytechnical city, has steadily declined.[25]

Sir George Watt, in his catalogue of the Delhi exhibition of 1902–3, decries the diminished state of Lucknow silver:

> Some few years ago there was only one style of silver work in Lucknow, namely, a jungle scene, which consisted of closely compacted palms. This may be almost said to have entirely disappeared, and Lucknow now imitates the styles of all other parts of India, without having anything characteristic of its own.[26]

Many exhibition organizers also railed against much of the cross-cultural ornamentation of the Indian silver objects submitted to the fairs of the day. For example, Birdwood, in his catalogue of the Paris Exposition Universelle of 1878, lambastes a pair of mounted bison horns as "a monstrous product of the attempt to combine Indian with European designs in decorative art."[27] Similarly, H. H. Cole, in his catalogue of the Simla exhibition of 1881, ridicules the suitability of combining the two disparate decorative art traditions:

> Can there be a legitimate demand, for instance, for papier maché flagons [ewers], however beautiful the shape and lacquered ornament? The material is thoroughly unsuitable to the object.[28]

Ironically, it is this very hybridity that is much admired today, and that the LACMA Lucknow vessels so eloquently embody in their brilliant fusion of European form and Indian decoration.

Fig. 10.8

Fig. 10.9

Fig. 10.8 Grapes, detail of *Claret Jug*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.3)

Fig. 10.9 Lid, detail of *Claret Jug*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.3)

## 9 *Ewer* (back to entry)

1 Fox 2002; and Culme 1974. I am indebted to Rosie Mills for these citations, for the Ashmolean references that pertain to Cellini-pattern objects (see note 5 below), and for her learned consultation on the Lucknow ewer's imagery. Any mistakes of interpretation, however, are my sole responsibility.

2 Quoted from the Victoria and Albert Museum, London (V&A) (accessed January 10, 2019). For further information on Mannerist metalware, see the "Mannerism" chapter in Hayward 1976, pp. 119–32; and "Mannerism" (by P. Shirley) in Glanville (1996) 1997, pp. 24–27.

3 Fox 2002, p. 45.

4 *Ewer with Figures of Faith, Hope, and Charity* (1975.1.1473; accessed January 10, 2019). See the V&A site for more on Briot's *Ewer* (4289-1857) (accessed January 10, 2019). See also North and Spira 1999, pp. 63–64, no. 28.

5 Briot's most celebrated work, the Temperantia (Temperance) basin, is now in the V&A (2063-1855; accessed January 10, 2019); see also North and Spira 1999, pp. 61–62, no. 25. Briot's Mars basin is now in the Ashmolean Museum of Art and Archaeology, University of Oxford (WA1888. CDEF. B1119); see Schroder 2009, 1:1192–99, no. 584. A copy of Briot's Mars basin is in LACMA's collection (M.87.162; accessed January 10, 2019).

6 For example, see a mold-cast "Briot" ewer and basin (dish) made in the early seventeenth century by Caspar Enderlein (1586–1633) in Nuremberg, Germany, now in the British Museum, London: *Ewer* (1856,1111.2) and *Dish* (1856,1111.1) (both accessed January 10, 2019).

7 For example, see an electrotype copy made in 1857 of the V&A's Briot basin (see note 5 above), also now in the V&A (Repro. 1857-20; accessed January 10, 2019).

8 *Ewer with Grotesque Decoration and Figures of Faith, Hope, and Charity* (82.9.7; accessed January 10, 2019). For example, see a ewer and basin now in the Metropolitan Museum of Art, New York: *Ewer* (53.225.29) and *Basin* (04.9.20) (both accessed January 10, 2019).

9 *Ewer* (RCIN 51290; accessed January 10, 2019). See Royal Collection, London, *Sideboard dish* (RCIN 51660; accessed January 10, 2019).

10 For example, see a ewer and a goblet made by Daniel John and Charles Houle in London in 1873–74, now in the Royal Ontario Museum, Toronto (971.230A-C). See Fox 2002, p. 45, figure on bottom.

11 For an example of an Italian earthenware model of a Cellini-pattern ewer dating from c. 1550, now on loan to the V&A, see *Modello* (Gilbert.45:1-2008; accessed January 10, 2019); and Schroder 1988, p. 27, fig. 11. For several graphic representations of European Mannerist ewers, see Hayward 1976, esp. figs. 177, 202.

12 Dehejia et al. 2008, p. 171; and Wilkinson 1999, p. 125.

13 For example, see the Four Elements on Briot's Mars basin (note 5 above), on which are symbolic figures of Earth, Air, and Fire, with the fourth element of Water presumably represented by the function of the basin itself. See Schroder 2009, 1:1194, no. 584. In addition, it is not unusual for only three of a set of four figures to be represented on Cellini-pattern ewers. For example, see Enderlein's ewer (cited in note 6 above), which features three of the Four Seasons and three of the Four Quarters of the Globe.

14 For a discussion of such enigmatic images, see Markel 2015.

15 Maser 1971, n.p., no. 193. Illustrations added to Ripa's text before the Hertel edition have the same general iconographic features, particularly the serpent-entwined staff, but portray Medicine holding a rooster instead of a cup. See p. 391 of the "Iconologia de Cesare Ripa," Internet Archive (accessed January 10, 2019).

16 According to myth, Aphrodite was born from the sea-foam (Greek: *aphros*) produced when Uranus's severed genitals were thrown into the ocean. For example, see Hall 1979, p. 320.

17 Schroder 2009, 1:1202, no. 585.

18 Maser 1971, n.p., no. 7.

19 Schroder 2009, 1:1194, no. 584.

20 Maser 1971, n.p., no. 102.

21 For example, see Schroder 2009, 1:1202, no. 585.

22 Compare Schroder 2009, 1:1202, no. 585.

23 Maser 1971, n.p., no. 9.

24 For example, see Schroder 2009, 1:1195, no. 584.

25 *Renaissance Revival Ewer* (2013.631; accessed January 10, 2019). See also Markel 2010c, p. 22, no. 182; and Wilkinson 1999, p. 133, no. 222.

26 Wilkinson 1999, p. 127.

### PROVENANCE

[Wynyard Wilkinson, London, sold c. 1980–85 to]; Julian Sands; gift 2013 to; LACMA.

## **10** *Claret Jug* (back to entry)

1 Leigh 2002, p. 21.
2 Leigh 2002, p. 33.
3 Davis 1972, p. 34.
4 Leigh 2002, p. 5.
5 McConnell 2004b, p. 64.
6 The engraved armorial and bird-on-branch decoration was added in c. 1685; see *Decanter Bottle* (C.165-1993; accessed January 10, 2019). See also Davis 1972, pp. 34–35, nos. 14, 15.
7 Markel 1993c, pp. 52–53.
8 Virtue (1851) 1970; and Grafton 2010.
9 For illustrations of various styles of claret jugs, including zoomorphic creations, see McConnell 2004b, pp. 438–44.
10 *Water Vessel* (M.2002.7.2; accessed January 10, 2019). See Rosenberg 2005–6, p. 121. For further information, see Stronge 1987; "Bombay Pottery" 1888; and Mukharji (1888) 2000, pp. 291–92.
11 See Pal 1993, pp. 336–37, no. 103e. The manuscript is dated 1610–11, but the illustrations were added in c. 1700. For an architectural example, see Zebrowski 1997, pp. 184, 187, figs. 269, 273–74.
12 Zebrowski 1997, p. 185. For further information on surahis, see his chapter "The Flask & the Flower Vase (Surahi; Guldan)" in Zebrowski 1997, pp. 185–97.
13 *Hunters in a Forest* (M.78.9.11; accessed January 10, 2019). See Pal 1993, pp. 221–23, no. 55b; and Parodi et al. 2010. For extant examples of lavishly bejeweled Mughal Lucknow silver, now in the Hermitage Museum, St. Petersburg, see Ivanov et al. 1984.
14 For a *bidri*-ware surahi attributed to Lucknow, c. 1885, see *Bottle* (V&A IS.120&A-1886; accessed January 10, 2019); and Stronge 1985, p. 84, no. 76. It was purchased from the Colonial and Indian Exhibition of 1886, London, as "modern." For a jade surahi attributed to the reign of the Mughal emperor Muhammad Shah (r. 1719–48), formerly on loan to the V&A, see Skelton et al. 1982, pp. 120 and 154, no. 367. For a glass surahi attributed to the eighteenth century, now in the Corning Museum of Glass, see *Flask* (75.6.13; accessed January 10, 2019). For representations of glass wine surahis in a Lucknow painting attributed to c. 1800, see *Lady Being Entertained on a Terrace*, and p. 100, this volume (accessed January 10, 2019). For an earthenware surahi attributed to Hala, Sindh, Pakistan, c. 1900, see LACMA's *Water Vessel* (M.87.14; accessed January 10, 2019).
15 *Portrait of a Youth* (M.81.8.12; accessed January 10, 2019). See Pal 1993, pp. 250–52, no. 66. For an example of this precise form of surahi made of high tin bronze, see Zebrowski 1997, p. 186, fig. 272.
16 For a discussion of Lucknow silver, see Dehejia et al. 2008, pp. 170–79; and Wilkinson 1999, pp. 124–43.
17 For two additional Lucknow parcel-gilt surahis with collars of acanthus leaves, see Birdwood (1880) 1986, pls. 5–6.
18 *Unusual Chased and Parcel Gilded Silver Water Flask (surahi)* (1294), Michael Backman Ltd., London (accessed January 10, 2019).
19 *Ewer* (778-1869; accessed January 10, 2019). See Skelton et al. 1982, p. 116, no. 345. It was purchased from the Paris Exposition Universelle of 1867 as "modern."
20 For a discussion of the background patterns used in Lucknow silver, see Dehejia et al. 2008, p. 171; and Wilkinson 1999, pp. 126–28.
21 Wilkinson 1999, p. 134, no. 224b.
22 For example, see the lid on a Kashmiri ewer attributed to c. 1880, now in the Virginia Museum of Fine Arts, Richmond (2011.282). See Dehejia et al. 2008, p. 156, no. 61.
23 For perceptive discussions of the historical milieu, hybridity, and globalization of Indian silver, see Dehejia et al. 2008, pp. 8–19; and Wilkinson 1999, pp. 1–13.
24 Wardle 1886, p. 243.
25 Birdwood (1880) 1986, p. 150.
26 Watt (1903) 1987, p. 36. See also Wilkinson 1999, p. 128.
27 Birdwood 1878, p. 53.
28 Cole 1883, p. 12.

### PROVENANCE

(Estate sale, "country auction house in the UK," sold 2008 to); [Michael Backman Ltd., London,* sold 2011 to]; Julian Sands; gift 2013 to; LACMA.

### REFERENCES

Michael Backman Ltd., London, no. 659 (accessed January 10, 2019).

*Michael Backman, personal communication to author, November 18, 2016.

# Kutch Silver

***Ice Pail and Cover***, India, Gujarat, Kachchh (Kutch), c. 1880 (detail of plate 12). Silver, repoussé, overall height: 8 in. (20.3 cm); diameter: 6¼ in. (15.9 cm). Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

# 11

Provenance
References

## Oomersi Mawji and Sons

(India, active c. 1860–1890)

***Mug with Hunting Scenes***

India, Gujarat, Kachchh (Kutch), Bhuj, c. 1890

Silver, repoussé

4 × 5 × 3¾ in. (10.2 × 12.7 × 9.5 cm)

Signed, intaglio: *O.M BHUJ*[1]

Gift of Julian Sands

M.2017.98

[https://collections.lacma.org/node/2259212; accessed January 10, 2019]

## ARTISTS AND THEIR HISTORICAL MILIEU

An extensive corpus of extraordinary silver objects was produced in Kutch (or Cutch, now called Kachchh)—a wetlands peninsula in Gujarat, western India—from the mid-nineteenth through the early twentieth century. The myriad works incorporated a broad spectrum of European and South Asian vessel forms as well as sundry articles ranging from ornate knife-axe blades to a wine bottle holder shaped like a rocking chair.[2] Regardless of their typological diversity, they are stylistically and technically unified by their sophisticated repoussé work, distinctive floral decoration and western Indian figural imagery, and a very high standard of purity (95–98 percent silver compared to the minimum standard of 92.5 percent required for sterling silver). The preeminent silversmith of Kutch was Oomersi Mawji,[3] and his work and that of his sons is generally identifiable by a maker's mark stamped on the bottom. Mawji was active from c. 1860 to 1890 in the capital city of Bhuj, where he was appointed the court silversmith to Maharao Shri Khengarji III (r. 1875–1942). Mawji's sons continued his workshop into the 1930s, with one serving as the court silversmith to Maharaja Sayajirao Gaekwad III, who ruled Baroda (now Vadodara) from 1874 to 1939. At the height of its popularity, Kutch silver was in great demand in both domestic and international markets. It was sold in London by the leading firm of Liberty & Co., and it was displayed to great acclaim at the Great Exhibition at the Crystal Palace, London (1851), and at numerous international exhibitions in the later nineteenth century. The handmade beauty of Kutch silver was especially favored by the English Arts and Crafts movement from 1860 to 1910, and two of the movement's most influential luminaries, William Morris (1834–1896) and John Ruskin (1819–1900), are known to have been patrons of Liberty & Co. and undoubtedly encountered plentiful Kutch silver.[4] Kutch silver even inspired complementary designs in late-nineteenth-century American silver, with prominent firms such as Tiffany, Whiting, and Gorham all creating exceptional works in the Kutch style.[5]

## PHYSICAL DESCRIPTION

The mug is a tour de force of repoussé work with finely detailed chasing. It is fashioned in a straight baluster shape with a plain everted lip and an unadorned low circular foot. The primary imagery consists of scenes of animals hunting prey: a cheetah mauling an antelope buck, dogs attacking a boar, and a hyena overpowering a lamb or small ewe, as well as four birds pecking fruit, and a running hare above the lower handle junction. All the figures are set within a lush field of Kutch's idiosyncratic floral scroll, which is highlighted by a finely stippled matte background made by circle punches. The top border comprises two rows of minute beads over a series of pendant acanthus leaves above another row of minute beads. The penultimate bottom border is demarcated by a row of minute beads, above which is a series of upright acanthus leaves with half-fan palms floating above their junctures. The

triangular-shaped interstitial spaces beneath the acanthus leaves are filled with cross-hatching. Between the bottom of the acanthus leaves and the foot is a tripartite band of radiating petals with a scalloped upper edge, which is between two rows of vertical rectangles. The loop handle with a foliate thumb rest and slight kick (concave arc for support by the ring or little finger) is embellished with scroll forms on the upper exterior section and a vertical series of Mughal-style flowering plants on the lower exterior; the handle interior is plain.

## ART HISTORICAL COMMENTARY

The introduction of tea and coffee into England and the Continent by the mid-seventeenth century also necessitated the importation of the Chinese porcelain spouted teapots and handleless cups used to prepare and drink those beverages.[6] The form of these early Chinese tea sets was adapted and perpetuated by English pottery factories; it was also imitated in glass, and it was imitated in England's colonial spheres of influence. This early form can be exemplified by a teapot and matching handleless cup of cobalt blue glass and gilding (figs. 11.1, 11.2) now in LACMA's collection. Made in India, it is inscribed with the crest of John Deane, who was governor of Bengal twice.[7]

In the mid-eighteenth century, imported and imitated Chinese porcelain wares and vessel forms were supplanted by English-made soft-paste porcelain wares (produced by various manufacturers) to the extent that classification typologies were developed based on the cup's profile, the handle shape and location,[8] and the painted, stenciled, or molded decoration.[9] By the early nineteenth century, with the perfection of "bone china" porcelain, vessel forms and handle shapes proliferated with seemingly infinite variations.[10] Silver cups and mugs paralleled ceramic vessel forms, both adopting and innovating shapes and decoration, and were widely produced throughout the British Empire and beyond. Silver, gilded silver, and gold vessels were typically used by wealthy and elite patrons, while earthenware vessels enjoyed a wider distribution.

A particular series of silver or gilded silver cups, mugs, and jugs made by the renowned English silversmith Paul Storr (1771–1844) may have been stylistically emulated by the early Kutch silver designers. The vessels are embellished with a field of either hop-cones-and-foliage or grapevine-and-bunches that extends around the body in a manner similar to the famed Kutch flowering scroll. Two representative examples are a hop jug or tankard dated by Storr's maker's mark to 1827–28,[11] now in the Virginia Museum of Fine Arts, Richmond (fig. 11.3), and a christening mug with Storr's maker's mark dated 1827[12] (fig. 11.4). Storr made this style of tankard and christening mug late in his career, after he left the firm of Rundell, Bridge and Rundell in 1819. The distinctive decorative program of fruiting vines encircling the vessel body continued to be employed by Storr's successor firm, Hunt and Roskell, until at least 1874.[13] A taller mug with an analogous floral scroll and figures by Storr should also be mentioned.[14] Although no direct connections have yet been established between Storr's mugs and Kutch silver, there is at least one tantalizingly syncretic Kutch tankard, now in the British Museum, London (fig. 11.5), which features a prominent grapevine-and-bunches band of decoration above a slightly smaller band of the Kutch flowering scroll and figures.[15] While the grapevine-and-bunches decoration seems very close to the fruiting vine decoration on Storr's vessels, the widespread popularity of this design pattern[16] renders a causal

Fig. 11.1

Fig. 11.2

Fig. 11.1 *Teapot with Lid and Cup Inscribed with the Crest of John Deane*, India, Mughal Empire, c. 1725–32 (spout 19th century). Cobalt blue glass with gilding; brass spout, teapot with lid: 6 × 7⅜ × 4¾ in. (15.2 × 18.7 × 12.1 cm); cup: 2 × 2 in. (5.1 × 5.1 cm). Los Angeles County Museum of Art, gift of Doris and Ed Wiener (M.84.124.2a-c)

Fig. 11.2 Vase with crest, detail of *Teapot with Lid and Cup Inscribed with the Crest of John Deane*. Los Angeles County Museum of Art, gift of Doris and Ed Wiener (M.84.124.2a-c)

Fig. 11.3

Fig. 11.4

Fig. 11.3 Paul Storr (England, 1771–1844), *Mug*, 1827–28. Silver, 5 × 5 × 3½ in. (12.7 × 12.7 × 8.9 cm). Virginia Museum of Fine Arts, Richmond, Jerome and Rita Gans Collection of English Silver (97.56)

Fig. 11.4 Paul Storr (England, 1771–1844), *A George IV Silver Christening Mug*, 1827. Silver, height: 3¼ in. (8.5 cm)

Fig. 11.5

Fig. 11.5 *Tankard*, western India, 19th century. Silver, ivory, height: 5⅛ in. (13 cm); diameter: 4 3/16 in. (10.7 cm). British Museum, London, bequeathed by Oppi Untracht (2011,3014.64)

relationship unverifiable. Nevertheless, there was significant potential for artistic awareness through court patronage, international trade, and the various international exhibitions in the nineteenth century, as well as vessel designs circulated via prints, drawings, and advertisements, and it is conceivable that similar mugs and/or their designs by Storr or other artists were among the myriad stylistic inspirations that were melded into the development of the Kutch flowering scroll.[17] The popularity and stylistic sophistication of christening mugs in nineteenth-century India is documented by this advertisement for the firm of Treacher in Bombay (now Mumbai), which was active from 1865 to 1883:

> Christening mugs engraved '*Treacher & Co*' on the base…may be of London manufacture, Cutch [Kutch] type (with native chasing), or locally made.[18]

## VESSEL FORM

The elegant shape of LACMA's Kutch mug (see plate 11) was primarily inspired by the conventionalized vessel forms used by seventeenth- and eighteenth-century English and Chinese export ware manufacturers for ceramic coffee cups. The earliest of the two representative examples illustrated was created in 1680–1710 at the Dehua kilns in Fujian Province, China; it is now in the Victoria and Albert Museum, London (V&A)[19] (fig. 11.6). Made of white porcelain with a molded flower pattern, the cup has a profile that closely accords with the LACMA mug, although the handle shape varies slightly and its base is a foot rim instead of a circular foot. The second vessel, made in the Worcester Porcelain Factory, Worcestershire, England, is dated by its commemorative inscription to 1764 and is now in the British Museum, London[20] (fig. 11.7). Fashioned of white porcelain with painted flowers and gilding, it is made in the Bute or barrel form with a straight rather than flared lip. It has a foot rim, and an elliptical loop handle set slightly lower on the body.

An extremely wide range of object types was produced by the Kutch silversmiths, including a full spectrum of tableware and domestic items, jewelry,[21] and ornate picture and mirror frames,[22] as well as several types of cups and mugs. Two examples, attributed to c. 1900 and now in the British Museum, London, suggest the most important varieties and their conceptual relationships to the LACMA

Fig. 11.6

Fig. 11.7

Fig. 11.6 *Cup*, China, Fujian Province, Dehua, 1680–1710. Porcelain, with molded lotus flower pattern, 2 7/16 × 3 1/8 in. (6.2 × 7.9 cm). Victoria and Albert Museum, London (3587-1901)

Fig. 11.7 Worcester Porcelain Factory (England), *Coffee Cup*, 1764. Porcelain, 2 1/2 × 3 1/4 in. (6.3 × 8.2 cm). British Museum, London (1923,0315.44.CR)

Fig. 11.8

Fig. 11.9

Fig. 11.8 Workshop of Oomersi Mawji and Sons (India, active c. 1900–1935), *Tea Cup and Saucer*, India, Gujarat, Kachchh (Kutch), Bhuj, c. 1900. Silver, cup height: 2¾ in. (7 cm); diameter: 3⅜ in. (8.6 cm); saucer height: 1³⁄₁₆ in. (3 cm); diameter: 5⅛ in. (13 cm). British Museum, London, bequeathed by Oppi Untracht (2011,3014.60.a & b)

Fig. 11.9 Workshop of Oomersi Mawji and Sons (India, active c. 1900–1935), *Tankard*, India, Gujarat, Kachchh (Kutch), Bhuj, c. 1900. Silver, height: 3¹⁵⁄₁₆ in. (10 cm); diameter: 1¹⁵⁄₁₆ in. (5 cm). British Museum, London, bequeathed by Oppi Untracht (2011,3014.62)

Fig. 11.10

Fig. 11.11

Fig. 11.10 Cheetah and antelope buck, detail of *Mug with Hunting Scenes*. Los Angeles County Museum of Art, gift of Julian Sands (M.2017.98)

Fig. 11.11 *Animal Studies* (cropped detail), India, Gujarat, Kachchh (Kutch), 19th century. Ink and pencil on paper, 13¾ × 10⅝ in. (35 × 27.1 cm). Collection of Elizabeth and John Sequeira, Hong Kong

Fig. 11.12

Fig. 11.13

Fig. 11.12 Boar and dogs, detail of *Mug with Hunting Scenes*. Los Angeles County Museum of Art, gift of Julian Sands (M.2017.98)

Fig. 11.13 *Presentation Cup with Hunting Scenes* (detail of boar and dogs), India, Gujarat, Kachchh (Kutch), Bhuj, c. 1880–90. Silver, repoussé, height at top of handles: 14½ in. (36.8 cm) × width including handles: 10¾ in. (27.3 cm). Collection of Julian Sands (LACMA no.: L.2012.26.6)

Fig. 11.14

Fig. 11.15

Fig. 11.14 Maker's mark, detail of *Mug with Hunting Scenes*. Los Angeles County Museum of Art, gift of Julian Sands (M.2017.98)

Fig. 11.15 Hyena and sheep, detail of *Mug with Hunting Scenes*. Los Angeles County Museum of Art, gift of Julian Sands (M.2017.98)

mug: a cup and saucer[23] (fig. 11.8), and a tankard[24] (fig. 11.9). The vessels feature decorative elements that are similar to those on the LACMA mug, such as the Kutch flowering scroll against a matte background, acanthus leaf and bead borders, unadorned rims and areas of the foot, and loop handles in the form of floral scrolls. The primary stylistic differences are the mug's animal figures, the cup's variant treatment of the flowering scroll as a pierced screen of flowering plants, and an inscribed armorial shield on the tankard (not visible).

## VESSEL DECORATION

The figural imagery most commonly featured on Kutch silver consists of stock scenes of animal and human hunters, with minor variations in posture, orientation, and detail. The models were apparently transmitted by drawings and pattern books, such as those now in the collection of Elizabeth and John Sequeira, which have been perceptively discussed by Vidya Dehejia.[25] The LACMA mug presents three favored scenes of animals hunting prey—a cheetah and antelope buck, wild dogs and a boar, and a hyena and perhaps a sheep—and specific comparisons suggest the range of iconographic variants and stylistic renditions. The scene of the antelope buck felled by a cheetah (figs. 11.10, 11.11) reveals the iconographic varieties in pose and animal identity used to represent this type of violent encounter.[26] The scene of the boar attacked by wild dogs not only documents the hand of different artists—see particularly the boar's more naturalistic treatment on the LACMA mug (fig. 11.12)—but may also depict different groups of Saluki dogs. The exposed ribs and aggressive countenances of the dogs on the mug suggest that they may be a pack of wild hounds. In contrast, in a Kutch presentation cup attributed to c. 1880–90, now in the collection of Julian Sands (see p. 217 and fig. 11.13), the dogs wear collars, presumably indicating that they are domesticated. Two related objects—the LACMA mug and a covered tankard, now in the Virginia Museum of Fine Arts, Richmond[27]—are known by their maker's stamps (fig. 11.14) to have been produced by the same Oomersi Mawji and Sons workshop in c. 1890. They depict the same scene of a lamb or small ewe[28] overcome by a hyena, although one image is reversed in orientation. The chief discernible stylistic differences are the more naturalistic dynamic tension of the mug's combatants (fig. 11.15) and the more pronounced articulation of the patterning of the lamb's wool coat on the tankard (fig. 11.16). These same and similar scenes of animal combat continue to be depicted on later Kutch silver, but the representations of the animals become more stylized and less naturalistic over time.[29]

Fig. 11.16

Fig. 11.16 Oomersi Mawji and Sons (India, active c. 1890–1910), *Covered Tankard*, India, Gujarat, Kachchh (Kutch), c. 1890. Silver, tankard: 4⅜ × 4⅞ × 3¾ in. (11.1 × 12.4 × 9.5 cm); cover: 1⅜ × 2⅝ × 2⅝ in. (3.5 × 6.7 × 6.7 cm). Virginia Museum of Fine Arts, Richmond (2011.277)

**12**

Provenance

Attributed to the Workshop of **Oomersi Mawji**
(India, active c. 1860–1890)

***Ice Pail and Cover***
India, Gujarat, Kachchh (Kutch), c. 1880
Silver, repoussé
Overall height: 8 in. (20.3 cm);
diameter: 6¼ in. (15.9 cm)
Cover height: 2½ in. (3.6 cm);
diameter: 5½ in. (13.9 cm)
Ice pail height: 5½ in. (13.9 cm);
diameter: 6¼ in. (15.8 cm)
Inscribed: *From Mr. Gocaldass Faizhall*
[Gokaldas Faizal?]; *WS*(?) (monogram)

Gift of Julian Sands
M.2013.220.19a-b
[https://collections.lacma.org/node/1643738; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

Made of heavy-gauge silver, the urn-shaped bulbous body has two opposing rectangular reeded loop handles bound in the center, which rise from clusters of grape or hop leaves. The broad, everted lip has a gadrooned (curved fluting) edge with a plain underside bearing the inscription (fig. 12.1). The inner mouth has double brim: the cover sets into the top brim ridge, and a liner (now missing) would have been supported by the lower ridge. Two borders composed of a row of beads and a series of lappets are below the exterior juncture of the lip and body. The body rests on a circular stepped pedestal foot with a plain stem and acanthus leaf and bead borders (above and below, respectively). The vertical edge of the foot has a series of stylized upright acanthus leaves with bead and twisted-ribbon borders above and a plain border below.

The body is decorated with a flowering scroll that rises vertically with curvilinear lateral flourishes. There are no human, animal, or avian figures. A monogram shield is set at the base of the neck (fig. 12.2). On the foot is a horizontal flowering scroll identical in stylistic treatment to the scrolls on the body. The matte background behind the flowering scrolls was created with fine stippling made by circular punch marks.

Atop the dome-shaped cover is a two-tiered, mushroom-shaped knob rising from a plain stem. The knob's apex is decorated with six concentric ovate leaves alternating with half-rosettes; the lower tier features a series of pendant acanthus leaves set between bead borders and a plain lower edge. The cover's primary decoration is a dense field of the flowering scroll found on the body. The shoulder has a series of lappets radiating around the plain stem; a compound border—a row of upright lappets adjoining the flowering scroll, followed by a bead border, a twisted-ribbon border, and another bead border—forms the edge. At this juncture, the edge of the cover begins to flare outward, and a band of pendant acanthus leaves adorns this area, which terminates in a bead border and plain edge. The matte background was formed by the same fine stippling used on the body.

## VESSEL FORM

The vessel form is based on the ancient Greek calyx-krater,[1] a ceramic vase for wine mixed with water, sometimes called the Italian *campana* or *campania* vase form.[2] The upward-curled handles set low on the body give the vessel an outline resembling the calyx of a flower, hence its descriptive name (figs. 12.3, 12.4). The assimilation of the Greco-Roman vessel form into the Kutch repertoire was undoubtedly influenced by the Neoclassical movement in European art (mid-eighteenth and early nineteenth centuries), when ornate, krater-shaped ice pails and wine coolers were being fashioned in the eighteenth century in gold, gilded silver, or silver by Paul Storr[3] and other leading makers (fig. 12.5), and in enameled and gilded porcelain by the Worcester Porcelain Factory.[4] Wine coolers for individual wine bottles were introduced into England in the early eighteenth century by immigrant French Huguenot silversmiths, and by the third quarter of the century had almost entirely supplanted the earlier use of wine cisterns (broad, shallow vessels used for rinsing dirty wine glasses) and the much larger multiple-bottle wine coolers.[5] With the nineteenth-century advent of Rococo decorative styles and forms derived from the natural world, ice pails and wine coolers became more organic in inspiration. A silver wine cooler made by Charles Reily and George Storer in London in 1850–51,

Fig. 12.1

Fig. 12.2

Fig. 12.1 Inscription, detail of *Ice Pail and Cover*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

Fig. 12.2 Monogram shield, detail of *Ice Pail and Cover*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

Fig. 12.3

Fig. 12.4

Fig. 12.3 View without cover, detail of *Ice Pail and Cover*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

Fig. 12.4 Attributed to the Mykonos Painter, *Calyx-Krater with Hermes and a Woman*, Greece, Attica, c. 460–450 BC. Red-figure ceramic with added red, height: 14 5/16 in. (36.4 cm); diameter: 14 1/8 in. (35.9 cm). Los Angeles County Museum of Art, William Randolph Hearst Collection (50.8.28)

now in the V&A[6] (fig. 12.6), features exuberant vegetal decoration that may foreshadow or is at least akin to the Kutch flowering scroll on the LACMA Kutch ice pail. The decoration on the Rococo wine cooler, however, is the traditional grapevine-and-bunches motif, which is appropriate given the vessel's function.

## VESSEL DECORATION

The *Ice Pail* is predominantly decorated with a variant of the Kutch flowering scroll, exquisitely rendered in deep relief. The reeded loop handles, however, are borrowed from European decorative traditions (see fig. 12.5), including their tied centers and base clusters of grape or hop leaves (fig. 12.7). For comparison, note the very similar leaf clusters for the handles on a pair of krater-shaped presentation cups made by Robert Hamilton, Calcutta (now Kolkata), attributed to c. 1840, now in the Harish K. Patel Collection, New York[7] (fig. 12.8). The accurate representation of the European-style handles and leaf clusters strongly suggests that Kutch silversmiths had direct access to European silver or to prints reproducing the objects. However, it is important to stress that these comparisons to European silver merely suggest the range of stylistic models available to the Indian silversmiths;[8] they are not intended to intimate that a given vessel was a direct model for any of the works discussed.

The LACMA vessel's identification as an ice pail rather than simply a generic covered vase[9] is based not only on the vessel's krater shape but also, and especially, on its additional inner brim ridge to support the now-missing separate liner (likely made of silver or glass), which would have held the ice[10] (fig. 12.9).

Finally, it should be noted that the krater shape was not the only vessel form used by Kutch silversmiths for ice pails. An advertising drawing of a beaker-shaped vessel labeled as an ice pail, attributed to a workshop of Oomersi Mawji and Sons in the late nineteenth–early twentieth century, is now in the British Museum, London[11] (fig. 12.10). Its decorative program is conventional, with a central scene of an animal with prey (a lion and buffalo[12]) and birds, set amidst a dense background of the Kutch flowering scroll, and bands of an alternating blossom-and-leaf scroll (top), upright acanthus leaves (bottom), and bead borders. However, there is often a marked difference in the treatment of the design elements between artists' drawings and the actual physical objects they depict. In the drawings, the flowering scrolls are generally denser than on the silver objects, and the animal and human figures are frequently emphasized by being shown proportionally larger.

Fig. 12.5

Fig. 12.6

Fig. 12.5 Paul Storr (England, 1771–1844), for Rundell, Bridge and Rundell, *Wine Cooler*, London, 1810–11. Gilded silver, cast and chased, with applied decoration, 9 9/16 × 10 5/8 in. (24.3 × 27 cm); rim diameter: 9 13/16 in. (25 cm). Victoria and Albert Museum, London, given by Joseph Bond (833-1890)

Fig. 12.6 Charles Reily and George Storer; designed by Flaxman and Bailey, *Wine Cooler*, London, 1850–51. Silver, cast and chased, 11 1/4 × 11 1/4 in. (28.5 × 28.5 cm); base diameter: 7 1/16 in. (18 cm). Victoria and Albert Museum, London, given by Sir Paul Makins, Bt (M.62-1932)

Fig. 12.7

Fig. 12.8

Fig. 12.7 Reeded loop handle, detail of *Ice Pail and Cover*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

Fig. 12.8 Robert Hamilton (England, c. 1772–1847), for Hamilton & Co., Calcutta (Kolkata), *Pair of Indian Colonial Silver Presentation Cups/Vases and Covers*, c. 1840. Sterling silver with gold wash, height to top of finial: 6⅛ in. (15.5 cm) and 5⅞ in. (15 cm); rim diameter: 3⅛ in. (8 cm) and 3¼ in. (8.3 cm). Harish K. Patel Collection, New York

Fig. 12.9

Fig. 12.10

Fig. 12.9 Brim, detail of *Ice Pail and Cover*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

Fig. 12.10 Probably Workshop of Oomersi Mawji and Sons (India, active c. 1890–1935), *Drawing of ice pail with steamer*, India, Gujarat, Bhuj or Vadodara (Baroda), late 19th–early 20th century. Pencil on paper, 8 × 6⅞ in. (20.3 × 17.5 cm). British Museum, London (2011,3014.119)

**13**

Provenance
Exhibitions
References

## Unknown Artist

***"Golden Jubilee of Queen Victoria" Presentation Cup and Cover***
India, Gujarat, Kachchh (Kutch), c. 1885
Gilded silver, repoussé and openwork
Overall height: 17 5/16 in. (44 cm)
Cover height: 5 in. (12.7 cm); diameter: 6 in. (15.2 cm)
Cup: 13 × 6 × 10 in. (33 × 15.2 × 25.4 cm)

Gift of Julian Sands
M.2013.220.20a-b
[https://collections.lacma.org/node/1643737; accessed January 10, 2019]

## PHYSICAL DESCRIPTION

Tall and elegantly proportioned, this gilded silver presentation cup is a masterpiece of Kutch metalworking, and it has a distinguished pedigree. The distinctive gilding on all its exterior and interior surfaces was likely in honor of Queen Victoria's Golden Jubilee celebration in 1887.[1]

The body is a bulbous vase with a tall neck tapering outward to an everted rim (similar in form to the LACMA Kutch *Ice Pail*; see plate 12) that is adorned with a pierced overhanging fringe and an uninscribed monogram shield. The exterior top of the rim has a plain, convex band of molding, which forms a collar for securing the cover. The body is supported by a baluster stem composed of a pierced canopy over a concave column with a compressed sphere in the center and a tiered circular foot. There are two opposing S-shaped handles, each in the form of a scaled serpent whose head arcs through the fringe and whose coiled tail is soldered to the body. The baluster stem and foot are attached to the body by a clockwise-threaded rod and large wing nut hidden underneath the hollow base.

The decoration on the vessel body and base consists of Kutch's lush flowering scroll set against a matte background created by small, circular punches. Adorned areas are demarcated by the standard concentric borders of variously oriented stylized acanthus leaves, lappets, and plain molding. The bulbous lower portion of the body is further defined by six elliptical cartouches with plain and bead borders, and flowering plants in the spandrels. The exterior edge of the foot has a repetitive series of diamond-shaped forms between beaded and plain molding. No human, animal, or avian figures are represented.

The multitiered cover has a greater variety of decoration than the body and base. It is topped by a plain, cone-shaped bud and stem, which rises from a hemisphere embellished with overlapping scalloped motifs and a plain bottom edge. Beneath the hemisphere, pendant acanthus leaves encircle the neck to merge borderless with the flowering scroll field. Gadrooned fluting with bead borders and a plain lip completes the cover's decoration.

## ART HISTORICAL COMMENTARY

Works of grand presentation silver, encompassing trophy cups, salvers, and centerpieces, are among the most dramatic and substantial objects in precious metals created in the nineteenth century in South Asia, Great Britain, and on the Continent. They evolved from princely patronage traditions in the European Middle Ages, when inscribed gold, gilded silver, and silver masterpieces, often enameled and/or bejeweled, were favored as the most suitable luxury items for royal gift-giving and religious munificence. By the late seventeenth and eighteenth centuries, and extensively in the nineteenth century, spectacular testimonial pieces were the rage. They were presented in honor of myriad occasions: winning a race, commemorating visits by dignitaries, honoring important retirees, and acknowledging personal, commercial, or military triumphs.[2]

## VESSEL FORM

Sumptuous presentation cups were produced at many of the major metalworking centers in South Asia.[3] Kutch presentation cups are typically elaborate creations, often incorporating fantastical forms such as oversize reptiles. B. H. Baden-Powell, at times a stern critic, nevertheless praised their creativity and artistic quality in his seminal 1894 article, exclaiming, "some of the 'prize' cups turned out are really works of art."[4] Kutch artisans emulated and elaborated upon the standard vessel forms employed by European silver- and goldsmiths. The basic form was an urn-shaped body on a baluster stem and circular foot with two handles, exemplified by an impressive presentation cup attributed to c. 1880–90, now in the collection of Julian Sands, Los Angeles (fig. 13.1). It features the conventional Kutch decoration, including animals and their prey (p. 202), a ground of the Kutch flowering scroll, and several styles of acanthus leaf borders.

Kutch silversmiths also envisioned forms that were much more elaborate. A group of design drawings by another leading Kutch artist, Raghavji Mawji,[5] now in the collection of Harish K. Patel, contains several examples of ornate presentation cups, centerpieces, and even complicated chandeliers. According to Patel, Raghavji Mawji's drawings differ from those of his better-known compatriot Oomersi Mawji insofar as they

> exhibit a more monumental sort of style than Oomersi's pieces, and they encompass such large pieces as could only have been designed for the like of imperial courts, with such features as tri-footed vessels and boxes bearing, not simply repoussé animal designs, but entire miniature sculptures to support them, and also include more extensive references to Hindu mythology (references that seem not to be in Oomersi's work).[6]

Raghavji Mawji's drawings include two representations that, although differing in detail from LACMA's presentation cup, parallel its design complexity, multiplicity of parts, and certain individual features (figs. 13.2, 13.3).[7] Particularly noteworthy are the bulbous bodies, domed covers, serpentine or curvilinear handles, baluster stems, circular feet, and monogram shields. These drawings and others published by Patel have iconographic features not present on the LACMA cup, especially the diminutive freestanding figures, which are, however, also found on Kutch silver vessels by Oomersi Mawji.[8] These design variations not only reveal the range of the Kutch silversmiths' artistic creativity but should also be understood as an indication of the full spectrum of potential vessel styles, since customers were able to mix and match the design elements to order.[9]

## VESSEL DECORATION

Because the LACMA cup is unmarked, even a tentative attribution to Raghavji Mawji based on Patel's design distinctions cannot be confirmed. Moreover, given the close stylistic treatment of its flowering scroll (fig. 13.4) to the scroll on the LACMA Kutch mug by Oomersi Mawji and Sons (see p. 203), as well as the scroll on a Kutch ewer by Oomersi Mawji from c. 1880, now in the collection of Julian Sands, Los Angeles[10] (fig. 13.5), it is unlikely that stylistic

Fig. 13.1

Fig. 13.1 *Presentation Cup with Hunting Scenes*, India, Gujarat, Kachchh (Kutch), Bhuj, c. 1880–90. Silver, repoussé, height: 14½ in. (36.8 cm) (at top of handles) × width: 10¾ in. (27.3 cm) (including handles). Collection of Julian Sands (LACMA no.: L.2012.26.6)

Fig. 13.2

Fig. 13.3

Fig. 13.2 Raghavji Mawji (India, active late 19th–early 20th century), *Presentation Cup*, late 19th century. Ink on paper, approx. 24 × 18 in. (61 × 45.7 cm). Collection of Harish K. Patel, New York

Fig. 13.3 Raghavji Mawji (India, active late 19th–early 20th century), *Presentation Cup*, late 19th century. Ink on paper, approx. 24 × 18 in. (61 × 45.7 cm). Collection of Harish K. Patel, New York

Fig. 13.4

Fig. 13.4 Flowering scroll, detail of *"Golden Jubilee of Queen Victoria" Presentation Cup and Cover.* Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.20a-b)

analysis alone could resolve the issue of the cup's authorship or differentiate the "hand" of Raghavji Mawji from Oomersi Mawji and/or his sons. Nevertheless, there are discernable stylistic differences within the extensive corpus of expressions of the Kutch flowering scroll; see, for example, its distinctive expression on the LACMA *Ice Pail* (fig. 13.6). The treatment is somewhat less lyrical, with larger and fewer types of flower heads and fuller leaves, and without the graceful foliage fronds found on LACMA's presentation cup and mug.[11] Regrettably, a detailed stylistic analysis of the Kutch flowering scroll on works by different artists identified by maker's marks has yet to be published.

## ART HISTORICAL CONCLUSION

The Kutch flowering scroll has been elegantly defined by Wynyard Wilkinson as

> sinuous vines that coil and wind in infinite, undulating, swirling patterns.... Emerging from the vines are stylized poppies and other flowers; these curl and twist to reveal every stage of blossoming.[12]

Given the centrality of the flowering scroll as the principal stylistic characteristic of Kutch silver, further discussion is warranted to understand its history and importance.

The stylistic origin of Kutch silver has been a key topic of interest since the earliest European and Indian curatorial writings on the subject in the late nineteenth century.[13] In his catalogue of the works displayed in the Indian Court of the Paris Exposition Universelle of 1878, which prominently featured Indian gold and silverware from the collection of the Prince of Wales (later King Edward VII), Sir George Birdwood characterized Kutch silver as being of Dutch origin, and this supposition was repeated by subsequent authors such as T. N. Mukharji in 1883 and Sir George Watt in 1903.[14] Birdwood further elaborated on his claim for a Dutch origin in his *Industrial Arts of India* (1880), in which he states that, "The beautiful silver and gold *repoussé* work of Katch [Kutch] is of Dutch origin, but has been perfectly assimilated to the native style of the province, and is much sought after."[15]

The Dutch origin of Kutch silver is often linked to the well-known account of Ramsingh Malam, a Kutch sailor who had been shipwrecked at sea and rescued by a Dutch vessel that then carried him on to Holland. Malam stayed in the Netherlands for seventeen years and learned a variety of artistic skills, including metalworking and enameling; he then returned to Kutch, where he enjoyed the long-term patronage of Rao Lakhpatji (r. 1741–60) in Bhuj. Malam was instrumental in designing and constructing the Europeanized royal palace of Bhuj, the Aina Mahal, built in c. 1750, which featured Delft-style ceramic floor tiles, European mirrors and prints, and Venetian-style glass chandeliers.[16]

The lasting influence of Malam's introduction of Dutch artistic styles, as well as the direct exposure to Dutch silver through trade, forms the basis for Wilkinson in 1999 and Wilkinson and Mary-Louise Hawkins in 2000 to identify certain stylistic features of Kutch silver as Dutch in origin:

Fig. 13.5

Fig. 13.6

Fig. 13.5 Oomersi Mawji (India, active c. 1860–1890), *Ewer* (detail of flowering scroll), India, Gujarat, Kachchh (Kutch), Bhuj, c. 1880. Silver, repoussé, height: 7 in. (17.8 cm) × width at base: 5½ in. (14 cm). Collection of Julian Sands (LACMA no.: L.2012.26.1)

Fig. 13.6 Flowering scroll, detail of *Ice Pail and Cover*. Los Angeles County Museum of Art, gift of Julian Sands (M.2013.220.19a-b)

> The decoration found on early nineteenth-century Kutch silver pieces, with their characteristic trailing vines and bunches of grapes, borrows heavily from the decorative motifs adorning Dutch silver work from the late eighteenth and early nineteenth centuries. In addition, the distinctive repousse borders found on virtually all Kutchi work from the mid to late nineteenth century can be likened to decorative forms embellishing Dutch pieces of a slightly earlier vintage.[17]

Although no illustrations or references for specific pieces of Dutch silver are provided by the authors, what may be a representative Dutch dish dated 1685 (fig. 13.7), now in the Metropolitan Museum of Art, New York,[18] does reveal a similar emphasis on exuberant floral imagery. Clearly, however, there are significant differences in the composition density and stylistic treatment of the motifs, as well as the portrayal of *putti* (cherubs).[19]

The authors also argue for strong Portuguese stylistic influence:

> Consider even the most common piece of faience from Coimbra, the great Portuguese pottery-producing centre. Immediately in evidence are the same infinite, twisting vines and foliage that constitute the bulk of the decoration found on Kutchi silver. Scattered amid the foliage are animals of all descriptions, from the exotic—mythological birds and beasts, to the mundane—domestic animals and those of the chase.... A far more direct influence of typical Portuguese silverwork, of the eighteenth and nineteenth centuries, on Kutchi silverwork, is apparent in the cast and applied borders typically found on Portuguese pieces, as these also figure significantly in the nineteenth-century silverwork of Kutch.[20]

A representative earthenware dish from Coimbra dating from c. 1650–75, now in the V&A, depicts a stylized lion in a landscape teeming with flowers (fig. 13.8). A Portuguese silver ewer and basin dated by hallmarks to c. 1768–84, now in the National Museum of Ancient Art, Lisbon, feature the "cast borders" described by the authors (fig. 13.9). As with the Dutch dish, however, the similarities of the Portuguese decoration to Kutch silver have more to do with an analogous design conception rather than an exact stylistic and/or iconographic source for the execution of individual motifs.[21]

While the assimilation of Dutch and Portuguese artistic traditions may well have played a role in the development of the distinctive decorative style of Kutch silver, it has long been recognized that important source imagery was readily available within the western Indian stylistic idiom. In 1894 Baden-Powell declared, "Cutch [Kutch] ornamentation...belongs to the same general style which is traceable in the wood carving or stone ornament of Western India."[22] An important dated example of western Indian wood carving is a tympanum from an elaborate Gujarati portal dated by commemorative inscription to 1871, now in LACMA's collection[23] (fig. 13.10). The tympanum's deeply cut exuberant foliage and myriad blossoms resonate well with the flowering scrolls of Kutch silver.[24] The "stone ornament" that Baden-Powell references was

Fig. 13.7

Fig. 13.8

Fig. 13.9

Fig. 13.7 Sigismund Zschammer (The Netherlands, Amsterdam, c. 1630, master 1661, d. before 1698), *Dish*, 1685, with later monogram. Silver, diameter: 14½ in. (36.8 cm). Metropolitan Museum of Art, New York, gift of Frederic Ashton de Peyster, 1946 (46.33.13)

Fig. 13.8 *Dish*, Portugal, Coimbra, c. 1650–75. Tin-glazed earthenware, diameter: 15 in. (38.1 cm). Victoria and Albert Museum, London (C.61-1910)

Fig. 13.9 Sebastião José dé Sousa Pinto (Portugal, registered goldsmith in 1768), *Ewer and Basin*, c. 1768–84. Cast, repoussé, chased, and engraved silver, ewer: 12¾ × 4⁹⁄₁₆ in. (32.4 × 11.6 cm); basin: 22⁷⁄₁₆ × 16 in. (57 × 40.7 cm). National Museum of Ancient Art, Lisbon (1072, 1073)

presumably the well-known windows of the Sidi Saiyyed Mosque in Ahmedabad made in c. 1572[25] (fig. 13.11).

Although the aesthetic relationship between the mosque windows and the Kutch flowering scroll is certainly close, there is a key difference: the writhing foliage on the windows originates from a large trunk in the center of the composition, unlike the scrolling flowers embellishing Kutch silver. Rather, as Watt noted in 1903, they have "no beginning or ending,…[and] a composite flower [that] recurs at repeated intervals."[26] Considering that these "infinite" Kutch scrolls were likely created by the silversmith from memory as an embodiment of regional artistic expression, as maintained by Yuthika Sharma,[27] it is likely that they were based on standard images of scrolling vines and flowers that were utilized to fill space as needed rather than derived from a specific source (such as the Ahmedabad mosque windows).

There are also more general stylistic and compositional parallels to be found in the decorative arts of western India. For example, a seventeenth-century Gujarati textile made for export to Indonesia (fig. 13.12) and an early-seventeenth-century cabinet of inlaid wood from Gujrat or Sindh (in present-day Pakistan) (fig. 13.13) both feature figures set against a backdrop of a field of flowers; this is a common compositional device in western Indian decorative arts preceding the development of Kutch silver.

Similarly, some of the major design motifs, and even the metalworking technique principally associated with Kutch silver, can be found on earlier examples of non-Kutch silver. A mid-seventeenth-century antimony flask from a Mughal atelier, for example, has decorative borders of stylized acanthus leaves,[28] a common design feature of Kutch silver, where it is generally represented in a smaller scale. A Rajasthani gilded silver box has a repoussé flowering scroll that closely parallels those of Kutch silver; attributed to the eighteenth century, it is now in the National Museum, New Delhi.[29]

Finally, even the clothing worn by the figures depicted in Kutch silver corroborates their western Indian stylistic origin. A detail from the presentation cup reveals that the rider on horseback is wearing a Gujarati men's double-breasted garment with a large, elliptical neck opening held together by a cloth tie (fig. 13.14). Called a *puthia*, it is a regional form of the well-known *angarkha* type of upper garment.[30] A nineteenth-century sculpture of a palace guardian from Kutch, now in LACMA's collection, shows him wearing the same style of distinctive garment.[31]

From this small sampling of the manifold stylistic inspirations and regional artistic traditions of Kutch silver, it is evident that the sophisticated vessel forms and exquisite decoration represent a brilliant amalgamation and aesthetic expression of the highest order. In light of the extraordinary artistic quality, technical prowess, and international ranking of Kutch silver, it is no wonder that T. N. Mukharji was moved to exclaim in his catalogue of Glasgow's International Exhibition in 1888,

> No part of India is more celebrated for its work in precious metals than Kach [Kutch].[32]

Fig. 13.10

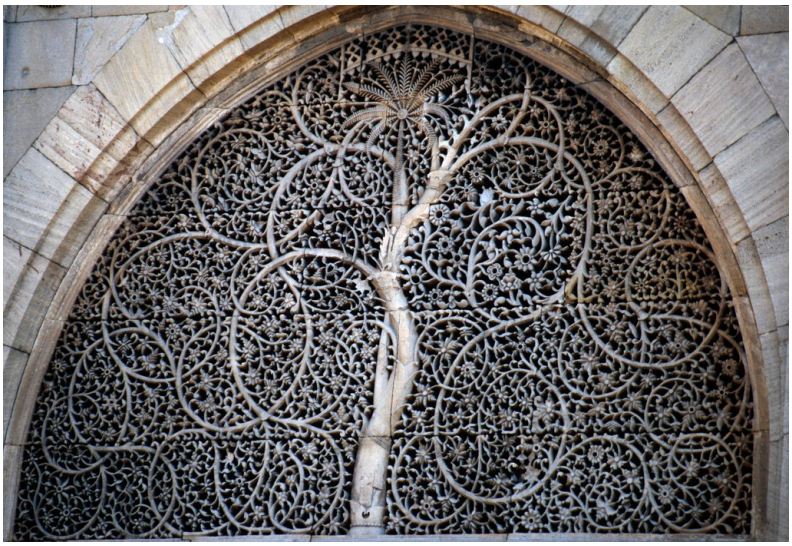


Fig. 13.11

Fig. 13.10 *Portal with Tympanum*, India, Gujarat, Kachchh (Kutch), dated 1871. Wood with copper and iron fittings, crown piece: 68 × 30⅛ × 7 in. (172.7 × 76.5 × 17.8 cm). Los Angeles County Museum of Art, gift of Mr. and Mrs. Freeman Gates (M.72.51.1a-h)

Fig. 13.11 *A Window of the Sidi Saiyyed Mosque in India, Gujarat, Ahmedabad*, c. 1572. Sandstone, dimensions unknown. Alka Patel, ARTstor (308717)

Fig. 13.12

Fig. 13.12 *Ceremonial Cloth and Heirloom Textile with Row of Female Musicians*, India, Gujarat; traded to Sulawesi, eastern Indonesia, 17th century. Mordant and wax resist (batik) block printing and painting on plain-weave cotton, 42 × 200 in. (106.7 × 508 cm). Los Angeles County Museum of Art, Costume Council Fund (M.2005.10)

Fig. 13.13

Fig. 13.14

Fig. 13.13 *Cabinet*, India, Gujarat or Pakistan, Sindh, early 17th century. Teak, veneered with rosewood and inlaid with tropical woods, ivory and brass, with silver escutcheon and iron mounts, 6½ × 10 13⁄16 × 7⅞ in. (16.5 × 27.5 × 20 cm). Victoria and Albert Museum, London (885-1905)

Fig. 13.14 Man's upper garment, detail of *Presentation Cup with Hunting Scenes*. Collection of Julian Sands (LACMA no.: L.2012.26.6)

## 11 *Mug with Hunting Scenes*
(back to entry)

1 For an almost identical Oomersi Mawji and Sons maker's mark, see Wilkinson 1999, p. 90, fig. 134.

2 For the knife-axes (*gandasa*), see Elgood 2017, 2:812–16; and Richardson and Bennett 2015, p. 61. For the rocking chair, see Dehejia et al. 2008, pp. 150–51, no. 59.

3 Although sometimes identified as a silver "smith" (*sunar*), Oomersi Mawji was presumably a silver "chiseler" (*chitera*), responsible for only the repoussé work. For a discussion of the division of labor in Indian silversmithing, see Sharma 2008, pp. 56–58. Wilkinson (1999, p. 69) relates that Oomersi Mawji was a member of the "*Mochi* or cobbler caste," some of whom had switched to silversmithing.

4 Mathur 2007, pp. 33–36.

5 See Wilkinson 1999, p. 8, fig. 1 caption; and Busch and Futter et al. 2012, p. 111, no. 75.

6 For example, see Hohenegger 2009; Maldini 2012; and Glanville (1996) 1997, pp. 36–37. Chocolate, introduced in the late sixteenth century, also required distinct cups and appurtenances; see Maldini 2012, pp. 4–10.

7 *Teapot with Lid and Cup Inscribed with the Crest of John Deane* (M.84.124.2a-c; accessed January 10, 2019). The teapot and cup are inscribed with the crest described as "out of a mural coronet argent a bear's head couped erminois muzzled gules," which is a silver (or white) coronet, from which emerges a gold bear's head covered in black ermine spots, with a red muzzle. Per the College of Arms, London (Grants 7 501), this crest was granted on February 23, 1725/6, to John Deane of Bengal, East India, and his brother Thomas Deane of Gray's Inn co, Middlesex, England. John Deane, an East India Company merchant, was twice the governor of Bengal (1723–26 and 1728–32). On December 21, 1726, he was given permission to send one thousand lbs. of glassware to Bengal (India Office Library B/59/158); per Timothy H. S. Duke, personal communication to author, June 7, 1995, and August 1, 1995. See Hohenegger 2009, p. 186, no. IV.4; and Markel 1991b, fig. 8, p. 87.

8 Because beverages were consumed at hotter temperatures, handles were soon added to European tea and coffee cups. For example, see Hohenegger 2009, p. 131, no. III.7.

9 See Berthoud 1990; Miller 2011; and Goss (2008) 2016.

10 Berthoud 1990, pp. xii–xiv; and Goss (2008) 2016, pp. 15–21.

11 Hartop 2007, p. 88, no. 79; and Bliss n.d. [1992], pp. 162–63, no. 56. Bliss discusses the iconography and historical creation of Storr's vessels with a "continuous band of hop [or grapevines]… employed as the primary means of ornamentation on cups and mugs by him intended to hold malted liquors."

12 For this Storr christening mug, see Koopman Rare Art 2005, p. 54, no. 35. For another Storr christening mug, dated 1831, see *A William IV Silver Christening Mug*, *The Sunday Sale* 2013 (lot 117; accessed January 10, 2019).

13 Bliss n.d. [1992], p. 162.

14 For the mug with a floral scroll and putti, now in the V&A, see *Mug* (842-1890; accessed January 10, 2019).

15 *Tankard* (2011,3014.64; accessed January 10, 2019); and Untracht, Parpola, and Parpola 1993, p. 71, no. 131. When first published in 1993, the mug was attributed to the early nineteenth century, most likely because of the inscribed date of 1836 beneath the coat of arms on its base. However, the British Museum's curator presents an alternative interpretation: "The presence on the base of the date '1836' may be part of the armorial bearing rather than an indication of the date of manufacture." Accordingly, the British Museum's reattributed date has been broadened to "nineteenth century." Presumably, the date was revised because the stylistic treatment of the human and animal figures in the lower register seems closer to the turn of the twentieth century.

16 For example, see a *bidri*-ware hookah base from Hyderabad, c. 1775–1800, now in LACMA's collection (M.2001.101; accessed January 10, 2019).

17 For an earlier discussion of the Kutch flowering scroll's stylistic sources, see Markel 2013; and Markel 2020.

18 Wilkinson 1987b, p. 196.

19 *Cup* (3587-1901; accessed January 10, 2019).

20 *Coffee Cup* (1923,0315.44.CR; accessed January 10, 2019). Unfortunately, the date is not visible in fig. 11.7.

21 For example, see a Kutch belt buckle in the British Museum, London (2011,3014.83; accessed January 10, 2019); and a pair of Kutch anklets in the V&A (IS.1911-1883; accessed January 10, 2019), published in Barnard 2008, p. 111, no. 6.4.

22 See Untracht, Parpola, and Parpola 1993, p. 73, no. 135; Baden-Powell 1894, n.p., no. 102; and the British Museum, London, *Picture Frame* (2011,3014.84; accessed January 10, 2019).

23 *Tea Cup and Saucer* (2011,3014.60.a & b); see also a Kutch *Teacup and Saucer* in Patel with McDavid 2011 (both accessed January 10, 2019).

24 *Tankard* (2011,3014.62; accessed January 10, 2019).

25 See "A Cache Uncovered: Workshop Drawings of Oomersee Mawjee & Sons of Kutch," Dehejia et al. 2008, pp. 38–47. For additional Kutch drawings, see Patel with McDavid 2011 (accessed January 10, 2019).

26 For additional representations of these figures, see a silver salver now in Virginia Museum of Fine Arts, Richmond (2011.268), published in Dehejia et al. 2008, pp. 136–37, no. 45.

27 See Dehejia et al. 2008, p. 146, no. 54.

28 The ovine has been identified as a "sheep-like creature" in Dehejia et al. 2008, p. 146, no. 54, but its bifurcated hooves, short snout, and relative size suggest that the artist intended to represent a lamb or small ewe.

29 Unfortunately, the lamb is not visible in fig. 11.16. It can be viewed in Dehejia et al. 2008, p. 146, no. 54. Also see, for example, see the coarser features of a lion-tiger and its antelope prey depicted on a Kutch beaker attributed to c. 1900, now in the Virginia Museum of Fine Arts, Richmond (2011.11.273), published in Dehejia et al. 2008, p. 142, no. 49.

### PROVENANCE

Ancestral family collection of Frederick Hamilton-Temple-Blackwood (1826–1902), 1st Marquess of Dufferin and Ava, viceroy and governor-general of India, 1884–88, by descent. Julian Sands; gift 2017 to; LACMA.

### REFERENCES

Wilkinson and Hawkins 2000, p. 139, fig. 4 (detail on p. 17, fig. 7); *Insider* [Los Angeles County Museum of Art] 2017, p. 53.

## 12 *Ice Pail and Cover* (back to entry)

1 *Calyx-Krater with Hermes and a Woman* (50.8.28; accessed January 10, 2019).

2 For example, see respectively Alcorn 2000, p. 264, no. 179; and Patel with McDavid 2011 (accessed January 10, 2019).

3 *Wine Cooler* (833-1890; accessed January 10, 2019). Wine coolers with alternate decorative programs were also made by Storr and his contemporaries. For example, Storr's gilded silver wine coolers, based in vessel form on the Medici krater but decorated with a frieze representing the Triumph of Bacchus, are published in Alcorn 2000, pp. 264–66, no. 179; and Hartop 2005, p. 100, fig. 91 and p. 150, no. 23.

4 *Ice pail with cover and liner* (V&A 3333A/1, 2-1901; accessed January 10, 2019).

5 Schroder 1988, pp. 315, 388. For further information on wine cisterns and multiple-bottle wine coolers, see the V&A, *The Parker Wine Cistern* (M.26-1998) and *The Parker Wine Cooler* (M.27-1998) (both accessed January 10, 2019).

6 *Wine Cooler* (M.62-1932; accessed January 10, 2019).

7 Patel with McDavid 2011 (accessed January 10, 2019).

8 A similarly broad level of access to diverse patterns has been affirmed for European silversmiths; see Bliss n.d. [1992], p. 164, no. 57.

9 For an example of a c. 1880 Kutch "covered vase" made in the same general vessel form but without the krater-style handles, see Wilkinson 1999, p. 93, no. 154.

10 For an example of a c. 1775 ormolu (gilded bronze) ice pail with its tinned copper liner clearly visible, see *Ice pail* (V&A M.295&A-1976; accessed January 10, 2019).

11 Drawing of ice pail with steamer (2011,3014.119; accessed January 10, 2019).

12 For an example of a Kutch lion attacking a buffalo, see Patel with McDavid 2011 (accessed January 10, 2019).

PROVENANCE

[Wynyard Wilkinson, London, sold c. 1980–85 to]; Julian Sands; gift 2013 to; LACMA.

## 13 *"Golden Jubilee of Queen Victoria" Presentation Cup and Cover*

(back to entry)

1 Our historical understanding of this extraordinary presentation cup is based on the critical information and photograph published by Michael Backman; see his extensive entry at Michael Backman Ltd., London (accessed January 10, 2019). For information on the Golden Jubilee, including the attendance by the Maharao of Cutch, see Fabb 1987, esp. p. 44, fig. 27.

2 For discussions of nineteenth-century presentation silver, see Wynyard Wilkinson, "Testimonial Plate: Swashbuckling Silver," in Dehejia et al. 2008, pp. 65–67; Hartop 2005, p. 53; Patterson 2001; and Philippa Glanville, "Gifts, Prizes and Rewards," in Glanville (1996) 1997, pp. 109–11.

3 For a Lucknow example, see Markel 2010b, pp. 216, 254, no. 44. For a Kashmir example, see Dehejia et al. 2008, pp. 154–55, no. 60. For a Delhi or Calcutta example, see Untracht, Parpola, and Parpola 1993, p. 65, no. 119.

4 Baden-Powell 1894, p. 62.

5 For an illustration of Raghavji Mawji's "cameo" punch maker's mark, "M.R. | BHUJ", see Wilkinson 1999, p. 90, fig. 139.

6 See "Silversmiths' Design Drawings," Patel with McDavid 2011 (accessed January 10, 2019).

7 See "Silversmiths' Design Drawings," Patel with McDavid 2011 (accessed January 10, 2019).

8 For example, an Oomersi Mawji claret jug attributed to c. 1890 features a freestanding figure of a snake charmer on its handle. Now in the Virginia Museum of Fine Arts, Richmond (2011.259), it is published in Dehejia et al. 2008, p. 129, no. 39; and Wilkinson 1999, p. 75, no. 103.

9 For a discussion of this commercial use of the Kutch design drawings, see Dehejia et al. 2008, pp. 40–41. The annotations on the drawings indicate that customers could request variations in the size or overall weight of the silver of a given vessel, and even vary the type, placement, and amount of desired ornamentation.

10 See Wilkinson 1999, p. 82, no. 114a.

11 Despite the *Ice Pail*'s differing stylistic treatment of the Kutch flowering scroll, the technical expertise, high artistic quality, and substantial amount of silver suggest an attribution to a workshop of Oomersi Mawji. The different treatment, therefore, presumably represents the hand of another artist or artist family. For a list of other Kutch and Kutch-style silversmiths, see Wilkinson 1999, pp. 69–70, 92.

12 Wilkinson and Hawkins 2000, p. 137.

13 The discussion of the stylistic sources of Kutch silver is based on research first presented at "Across the South of Asia: A Symposium in Honor of Robert L. Brown," San Diego Museum of Art, January 18–20, 2013 (see Markel 2013). It is published in Markel 2020.

14 Birdwood 1878, p. 53; Mukharji (1883a) 2010, p. 39; and Watt (1903) 1987, p. 33.

15 Birdwood (1880) 1986, p. 151. Extant Kutch gold is extremely rare. For a Kutch repoussé gold ball originally part of a set of ritual toys used to celebrate Krishna's birth, now in LACMA's collection, see *Krishna's Ball* (M.2002.37a-b; accessed January 10, 2019). For related works possibly from the same set, see Aitken 2004, pp. 58–59, nos. 14, 15. For a Kutch gold *pan dan*, serving tray, and rose water sprinkler, see *Arts of India* 2001, lots 118–19.

16 For a discussion of Ramsingh Malam, Rao Lakhpatji, and the Aina Mahal, see esp. Goswamy and Dallapiccola 1983, pp. 19–22; London 2000, pp. 48–75; and Rushbrook Williams (1958) 1999, pp. 137–42.

17 Wilkinson and Hawkins 2000, p. 138. See also Wilkinson 1999, p. 67.

18 46.33.13.

19 For Dutch silver, see Frederiks 1952–61; Beeling & Zoon 1980; and Den Blaauwen 1979.

20 Wilkinson and Hawkins 2000, p. 139. See also Wilkinson 1999, p. 67.

21 For Portuguese ceramics and silver, see Pereira 1995b; Smith 1968; and Levenson 1993.

22 Baden-Powell 1894, p. 60.

23 *Portal with Tympanum* (M.72.51.1a-h; accessed January 10, 2019).

24 For Gujarati woodcarving, see London 2000, pp. 106–17; and Thakkar 2004.

25 The Ahmedabad mosque windows vis-à-vis Kutch silver have been discussed most recently in Wilkinson 1999, p. 66; and Wilkinson and Hawkins 2000, pp. 139–40. Sir George Watt in his catalogue for the Delhi exhibition of 1902–3 is another early proponent for the close resemblance; see Watt (1903) 1987, p. 33.

26 Watt (1903) 1987, p. 33.

27 Sharma 2008, p. 56. Moreover, in Oomersi Mawji's drawings—apart from annotations identifying a particular geographical vessel form or overall design style, such as the drawing of a so-called Arabian-shape claret jug (see Dehejia et al. 2008, p. 44, fig. 12)—there are no annotations naming or identifying the origin of the scrolling vines or any other decorative motifs. An obvious conclusion is that these elements were part of the artist's western Indian heritage and design vocabulary and, hence, too familiar to require identification.

28 Formerly on loan to the Arthur M. Sackler Museum, Harvard Art Museums, this well-known flask has been published a number of times. For example, see Markel 1989, p. 149, fig. 157; and Welch 1985, p. 260, no. 169. An almost identical mate to this flask is in a private collection, Los Angeles.

29 61.368.

30 I would like to thank Dale Carolyn Gluckman for identifying the garments worn by the rider. For technical diagrams of *puthia*, see Bhandari 2005, pp. 204–5. For related depictions of Gujarati garments in Kutch silver, see Dehejia et al. 2008, p. 142, no. 48.

31 *Palace Guardian* (AC1995.151.1; accessed January 10, 2019).

32 Mukharji (1888) 2000, p. 168.

PROVENANCE

Reputedly His Highness Shri Khengarji III (r. 1875–1942), the Maharao of Kutch; gift 1887 to; Lady Wynford* (Caroline Eliza Montagu Best, 3rd Baroness Wynford, d. 1913); by descent in the Wynford family of Dorset, United Kingdom; (sale, *Ceramics, Jewellery, Silver*, Lawrences, Crewkerne, United Kingdom, July 14, 2005, lot 1127 [unsold]); [Wynyard Wilkinson, London, 2008]; private collection of Richard Milhender, MA, 2008–12; (sale, *Islamic & Indian Art*, Bonhams, London, October 2, 2012, lot 239 [unsold]); [Michael Backman Ltd., London, sold 2012 to]; Julian Sands; gift 2013 to; LACMA.

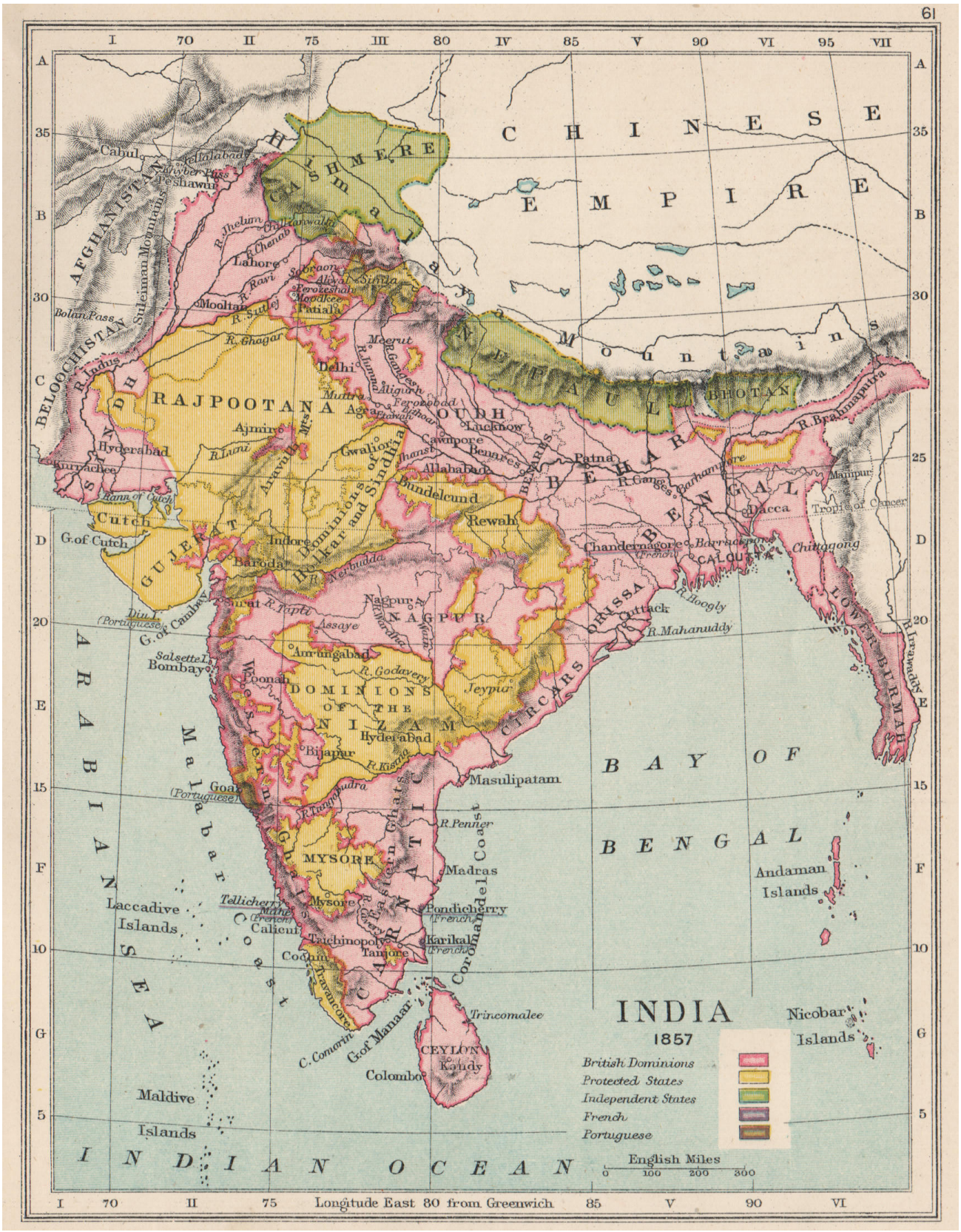
EXHIBITIONS

Wardle 1886, p. 217, nos. 541–697; *Golden Jubilee of Queen Victoria*, London, 1887; Wilkinson 2008a, n.p.

REFERENCES

Wilkinson 2008a, n.p.; Michael Backman Ltd., London, no. 1862 (accessed January 10, 2019); *Islamic & Indian Art* 2012, lot 239, p. 158.

*See The Peerage; for Lady Wynford's husband, William Draper Mortimer Best, 3rd Baron Wynford (1826–1899), see The Peerage (both accessed January 10, 2019).


61
CHINESE EMPIRE
Himalaya Mountains
AFGHANISTAN
BELOOCHISTAN
SINDH
RAJPOOTANA
OUDH
BEHAR
BENGAL
BHOTAN
GUJERAT
NAGPUR
ORISSA
CIRCARS
DOMINIONS OF THE NIZAM
MYSORE
CARNATIC
Malabar Coast
Coromandel Coast
Western Ghats
Eastern Ghats
ARABIAN SEA
BAY OF BENGAL
INDIAN OCEAN
LOWER BURMAH
Cabul
Jellalabad
Khyber Pass
Peshawur
Lahore
Moultan
Bolan Pass
Suleiman Mountains
Delhi
Meerut
Agra
Lucknow
Ajmire
Hyderabad
Kurrachee
Cutch
G. of Cutch
Gwalior
Cawnpore
Benares
Allahabad
Patna
Bundelcund
Rewah
Indore
Baroda
Surat
Diu I. (Portuguese)
G. of Cambay
Nagpur
Assaye
Amrungabad
Salsette I.
Bombay
Poonah
Jeypur
Hyderabad
Bijapur
Goa (Portuguese)
Masulipatam
Madras
Pondicherry (French)
Karikal (French)
Tellicherry
Mahé (French)
Calicut
Tanjore
Cochin
Travancore
C. Comorin
G. of Manaar
Trincomalee
CEYLON
Kandy
Colombo
Maldive Islands
Laccadive Islands
Andaman Islands
Nicobar Islands
Barrackpore
Chandernagore (French)
CALCUTTA
Dacca
Chittagong
Manipur
Tropic of Cancer
Cuttack
R. Indus
R. Jhelum
R. Chenab
R. Ravi
R. Sutlej
R. Ghagar
R. Jumna
R. Ganges
R. Gogra
R. Brahmapootra
R. Taptee
R. Nerbudda
R. Godavery
R. Kistna
R. Pennar
R. Cavery
R. Hoogly
R. Mahanuddy
R. Irrawaddy
INDIA
1857
British Dominions
Protected States
Independent States
French
Portuguese
English Miles
0 100 200 300
I 70 II 75 III 80 IV 85 V 90 VI 95 VII
Longitude East 80 from Greenwich

## A


**Abbas Ali, D. 1874.** *The Beauties of Lucknow. Consisting of twenty-four selected photographed Portraits, cabinet size, of the most celebrated and popular living histrionic Singers, Dancing Girls and Actresses of the Oudh Court and of Lucknow*. Calcutta: Calcutta Central Press.

**Abu Talib. 1885.** *History of Ásafu'd Daulah, Nawáb Wazír of Oudh: being a Translation of "Tafzíhu'l Ghafilín," A Contemporary Record of Events connected with his Administration*. Translated by W. Hoey. Allahabad: North-Western Provinces and Oudh Government Press.

**Abu'l Fazl. (1873) 1989.** *The A'in-i Akbari*. Vol. 1, translated by H. Blochmann, edited by D.C. Phillott. Calcutta: Bibliotheca Indica; Vols. 2 and 3, translated by H.S. Jarrett, edited by J. Sarkar. 2nd ed. Calcutta: Asiatic Society of Bengal, 1927. Reprint, Delhi: Low Price Publications.

———. **1897–1921.** *The Akbarnama*, 3 vols. Translated by H. Beveridge. Calcutta: Asiatic Society, Bibliotheca Indica.

**Agrawal, B. 1987.** "Mughal Kalin Dhatu ke Patra [Hindi: Metalware of Mughal period]." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 313–19. Hyderabad: Salar Jung Museum.

**Agrawal, M. 1990.** "Historicity of Ivory Carvings and Ivory Collection of the Patna Museum." *Archaeology and Art (Krishna Deva Felicitation Volume)*, pt. 2, edited by C.R.P. Sinha et al., pp. 413–42. Delhi: Ramanand Vidya Bhawan.

**Agrawal, Y. 1987.** "The Ganga-Jamuni Metal Ware of Banaras." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 261–65. Hyderabad: Salar Jung Museum.

**Ahlawat, D. 2008.** "Empire of Glass: F. & C. Osler in India, 1840–1930." *Journal of Design History* 21 (2): 155–70.

**Aitken, M.E. 2004.** *When Gold Blossoms: Indian Jewelry from the Susan L. Beningson Collection*. London: Asia Society and Philip Wilson.

**Akhtar, N., Dr. Daljeet, K.K. Sharma, and R. Sharma. 2002.** *Islamic Art of India*. Exh. cat. Kuala Lumpur: Islamic Arts Museum Malaysia in collaboration with the National Museum, New Delhi.

**Akiyama, T., ed. 1988.** *Mriga: Animals in Indian Art*. Exh. cat. Tokyo: Japan Association of Art Museums.

**Alam, H. 1995.** "Catalogue of Islamic Arms and Armoury: Based on a Selection of Items from the Islamic & Armoury Galleries of Lahore Museum, Lahore." *Lahore Museum Bulletin* 8, no. 2 (July–December): 157–84.

**Alam, M., and S. Alavi, trans. and intro. 2001.** *A European Experience of the Mughal Orient: The (Persian Letters, 1773–1799) of Antoine-Louis Polier*. New Delhi: Oxford University Press.

**Al-Biruni. 1936.** *Kitab al-jamahir fi ma'rifat al-jawahir* [Book on precious stones]. Edited by F. Krenkow. Hyderabad. (Al-Biruni was active in the late tenth–early eleventh century.)

**Alcorn, E.M. 2000.** *English Silver in the Museum of Fine Arts, Boston*. Vol. 2: *Silver from 1697, including Irish and Scottish Silver*. Boston: MFA Publications.

**Ali, A.A. 1938.** *The Holy Qur'an: Text, Translation and Commentary*. 3rd ed. Washington, D.C.: McGregor & Werner.

**Ali, Mrs. M.H. (1832) 1975.** *Observations on the Mussulmauns of India: Descriptive of Their Manners, Customs, Habits and Religious Opinions, Made During a Twelve Years' Residence in Their Immediate Society*. 2nd ed. Edited by W. Crooke. London, 1917. Reprint, Delhi: Deep Publications.

**Al-Saleh, Y. 2010.** "Amulets and Talismans from the Islamic World." In *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–. Accessed January 12, 2019. http://www.metmuseum.org/toah/hd/tali/hd_tali.htm.

**Anderson, S. 2006.** *Flames of Devotion: Oil Lamps from South and Southeast Asia and the Himalayas*. Los Angeles: UCLA Fowler Museum of Cultural History.

***Antique and Period Jewelry*. 1981.** Auction cat. Sotheby Parke Bernet, New York, January 27–28, 1981, sale no. 44528M.

**Appadurai, A. 1986.** *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge and New York: Cambridge University Press.

**Archer, M. 1979.** *India and British Portraiture, 1770–1825*. London: Sotheby Parke Bernet.

**Archer, M., C. Rowell, and R. Skelton. 1987.** *Treasures from India: The Clive Collection at Powis Castle*. New York: Meredith Press.

**Archer, W.G. 1973.** *Indian Paintings from the Punjab Hills: A Survey and History of Pahari Miniature Painting*. 2 vols. London and New York: Sotheby Parke Bernet.

**Arnold, Sir T.W., and J.V.S. Wilkinson. 1936.** *The Library of A. Chester Beatty, A Catalogue of the Indian Miniatures*. 3 vols. London: Oxford University Press.

***Art and Textiles of the Islamic and Indian Worlds*. 2015.** Auction cat. Christie's, London, October 9, 2015.

***The Art of India*. 1961.** Exh. cat. Memorial Art Gallery of the University of Rochester, April 7–30. Rochester, NY: University of Rochester.

***Arts of Bengal: The Heritage of Bangladesh and Eastern India*. 1979.** Exh. cat. London: Whitechapel Art Gallery in collaboration with the Victoria and Albert Museum.

***Arts of India*. 2001.** Auction cat. Christie's, London, September 27, 2001.

**Asher, C. 2010.** "Lucknow's Architectural Heritage." In *India's Fabled City: The Art of Courtly Lucknow*, pp. 121–43. Los Angeles: Los Angeles County Museum of Art and DelMonico Books.

**Ashton, L., ed. 1950.** *The Art of India and Pakistan: A Commemorative Catalogue of the Exhibition Held at the Royal Academy of Arts London, 1947–8*. Exh. cat. London: Faber and Faber.

**Atil, E., W.T. Chase, and P. Jett. 1985.** *Islamic Metalwork in the Freer Gallery of Art*. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution.

**Augustin, B. 1993.** "Arms." In *Oriental Splendour: Islamic Art from German Private Collections*, edited by C.-P. Haase, J. Kröger, and U. Lienert, pp. 182–225. Hamburg: Museum für Kunst und Gewerbe Hamburg.

———. **2006.** "Schmuck des westlichen Indien zu Beginn des 17. Jahrhunderts: Eine Meisterschaft der Kundantechnik in der hinduistischen Tradition unter islamischem und europäischem Einfluss." *Indo-Asiatische Zeitschrift* 10: 72–81.

———. **2008.** "Irisierender Glanz, in Ost und West begehrt: Aspekte zu indischen Perlmuttarbeiten im 16. bis 18. Jahrhundert aus Gujarat und dem Dekkan." *Indo-Asiatische Zeitschrift* 12: 72–88.

———. **2012.** "Die Weintraube aus Stein – ein Herrschaftsmotiv unter Schah Jahan." *Indo-Asiatische Zeitschrift* 16: 74–86.

**Aziz, A. 1942.** "The Imperial Treasury of the Indian Mughuls [*sic*]." *The Mughal Indian Court and Its Institutions*, vol. 1, pt. 2. Lahore: Al-Faisal.

———. **1947a.** "Arms and Jewellery of the Indian Mughals." *The Mughal Indian Court and Its Institutions*, vol. 2, pt. 1. Lahore: Al-Faisal.

———. **1947b.** "Thrones, Tents and Their Furniture Used by the Indian Mughals." *The Mughal Indian Court and Its Institutions*, vol. 2, pt. 2. Lahore: Al-Faisal.

**Azzam, K. 2013.** *Arts and Crafts of the Islamic Lands: Principles, Materials, Practice*. London: Thames & Hudson.

**Babb, L.A. 2013.** *Emerald City: The Birth and Evolution of an Indian Gemstone Industry*. Albany: State University of New York Press.

**Backman, M. 2016.** *Rare Antique Asian & Colonial Decorative Arts*. London: Paul Holberton Publishing.

**Baden-Powell, B.H. 1872.** *Hand-book of the Manufactures and Arts of the Punjab*. Lahore: Punjab Printing.

———. **1894.** "The Silver Workers of Cutch (Western India)." *Journal of Indian Art and Industry* 5, no. 45: 59–62, pls. 91–103.

**Bailey, S. 2013.** *Prized & Played: Highlights from the Jon Crumiller Collection*. St. Louis, MO: World Chess Hall of Fame.

**Balakrishnan, U.R. 1999.** *Dance of the Peacock: Jewellery Traditions of India*. Mumbai: India Book House.

———. **2001.** *Jewels of the Nizams*. New Delhi: Government of India in association with India Book House.

———. **2005.** "Jewellery from South India." In *Icons in Gold: Jewelry of India from the Collection of the Musée Barbier-Mueller*, edited by L. Mattet, pp. 14–39. Geneva: Musée Barbier-Mueller.

———. **2014.** *Alamkara: The Beauty of Ornament*. New Delhi: National Museum.

**Balakrishnan, U.R., L. Peshekhonova, D. Scarisbrick, and O. Vecherina. 2014.** *India—Jewels that Enchanted the World*. Exh. cat. Moscow: Moscow Kremlin Museums and Indo-Russian Jewellery Foundation.

**Balfour, E. 1885.** *The Cyclopaedia of India and of Eastern and Southern Asia, Commercial, Industrial, and Scientific; Products of the Mineral, Vegetable, and Animal Kingdoms, Useful Arts and Manufactures*. 3 vols. 3rd ed. London: Bernard Quaritch.

**Balfour, I. 1997.** *Famous Diamonds*. 3rd ed. London: Christie's Books.

**Ball, V. 1893–96.** "A Description of Two Large Spinel Rubies, with Persian Characters Engraved upon Them." *Proceedings of the Royal Irish Academy* 3 (3): 380–400.

**Banister, J. 1987.** *English Silver*. London: Cassell.

**Bari, H., and V. Sautter. 2001.** *Diamants: Au cœur de la terre, au cœur des étoiles, au cœur du pouvoir*. Exh. cat. Paris: Muséum national d'histoire naturelle.

**Baril, E. 1998.** "Kunstkammer Korner." [LACMA] *Docent Council News*. October.

**Barnard, N. 2008.** *Indian Jewellery: The V&A Collection*. London: V&A Publishing.

**Barrett, D. 1955.** "A Group of Medieval Indian Ivories." *Oriental Art* 1, no. 2 (Summer): 46–51.

**Barrett, D., and B. Gray. 1978.** *Indian Painting*. New York: Rizzoli.

**Bartholomew, T.T. 2007.** "Non-Chinese Jades: Islamic and Mughal Works." In *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, by M. Knight, H. Li, and T.T. Bartholomew, pp. 315–36. San Francisco: Asian Art Museum of San Francisco.

**Barz, R.K. 1973.** "The Physical Environment as a Stimulant in the Literature of Hinduism." *Living with Nature: Proceedings of the Fourth National Summer School Religion at Ursula College, Canberra 16–19 January 1973*. Edited by J. Nurser. Canberra: Australia National University, Centre for Continuing Education.

**Bauer, W.P. 1979.** "A Scientific Examination of the Applied Decoration on Two Indian Swords." In *Islamic Arms and Armour*, edited by R. Elgood, pp. 1–4. London: Scolar Press.

**Bautze, J. 1987.** *Indian Miniature Paintings*. Amsterdam: Galerie Saundarya Lahari.

———. **2009.** "Umrao Jan Ada: Her Carte-de-visite." In *Prajnadhara: Essays on Asian Art, History, Epigraphy, and Culture in Honour of Gouriswar Bhattacharya*, edited by G. Mevissen and A. Banerji, vol. 1, pp. 137–46. New Delhi: Kaveri Books.

**Bayly, C.A., ed. 1990.** *The Raj: India and the British 1600–1947*. London: National Portrait Gallery Publications.

**Beach, M.C. 1966.** "Mughal and Rajput Minor Arts." *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection*, pp. 161–67. Boston: Museum of Fine Arts, Boston.

———. **1978.** *The Grand Mogul: Imperial Painting in India 1600–1660*. Exh. cat. Williamstown, MA: Sterling and Francine Clark Art Institute.

———. **1981.** *The Imperial Image: Paintings for the Mughal Court*. Exh. cat. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution.

———. **1987.** *Early Mughal Painting*. Cambridge, MA: Harvard University Press.

———. **2012.** *The Imperial Image: Paintings for the Mughal Court*. Exh. cat. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution. Revised and expanded ed., Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution; Ahmedabad: Mapin Publishing.

**Beach, M.C., E. Fischer, and B.N. Goswamy, eds. 2011.** *Masters of Indian Painting*. 2 vols. *1: 1100–1650*, *2: 1650–1900*. Suppl. 48 I/II. Zurich: Artibus Asiae.

**Beach, M.C., and E. Koch, with W.M. Thackston. 1997.** *King of the World: The Padshahnama; An Imperial Mughal Manuscript from the Royal Library, Windsor Castle*. London: Azimuth Editions; Washington, D.C.: Smithsonian Institution.

**Beeling & Zoon, A.C. 1980.** *Nederlands Zilver, 1600–1813*. 2 vols. Leeuwarden: published by the author.

**Begley, W.E., and Z.A. Desai. 1990.** *The Shah Jahan Nama of 'Inayat Khan: An Abridged History of the Mughal Emperor Shah Jahan, Compiled by His Royal Librarian*. Delhi: Oxford University Press.

**Bennett, J., ed. 2013.** *Realms of Wonder: Jain, Hindu and Islamic Art of India, including Nepal and Pakistan*. Adelaide: Art Gallery of South Australia.

**Berg, M., ed. 2015.** *Goods from the East, 1600–1800: Trading Eurasia*. Hampshire, UK; New York: Palgrave Macmillan.

**Bernier, F. (1934) 1983.** *Travels in the Mogul Empire A.D. 1656–1668*. 2nd ed. Translated by A. Constable. Revised by V.A. Smith. London: Oxford University Press. Reprint, New Delhi: Oriental Books.

**Bernstein, S. 1995.** *Collecting Chinese Jade*. San Francisco: S. Bernstein.

**Berthoud, M. 1990.** *A Compendium of British Cups*. Bridgnorth, UK: Micawber Publications.

**Beveridge, A.S., trans. and ed. (1922) 1989.** *The Babur-nama in English (Memoirs of Babur)*. London. Reprint, Delhi: Low Price Publications.

**Beveridge, H. 1914.** "The Emperor Jahangir's Treasures of Walrus and Narwhal Ivory." *Indian Magazine and Review* (February): 37–39.

**Bhandari, V. 2005.** *Costume, Textiles and Jewellery of India: Traditions in Rajasthan*. London: Mercury Books.

**Bhat, M.R. (1947) 1981–82.** *Varāhamihira's Bṛhat Saṁhitā*. 2 vols. Bangalore: V. Subrahmanya Shastri and M. Ramakrishna Bhat, 1947. Reprint, Delhi: Motilal Banarsidass.

**Bhat, R. 2006.** *The Life and Times of the Nawabs of Lucknow*. New Delhi: Rupa Publications.

**Bhatnagar, A. 1996/97.** "Art of Ivory-Carving in India." *Kala: The Journal of Indian Art History Congress* 3: 22–25.

**Bhatnagar, M. 2015.** *Industrial Arts of Nineteenth-Century Awadh*. Varanasi: Kala Prakashan.

**Bhatnagar, V.S. 1974.** *Life of Sawai Jai Singh, 1688–1743*. Delhi: Impex India.

**Bhattacharya, G. 1977.** "Nandin and Vrsabha." *Zeitschrift der Deutschen Morganländischen Gessellschaft*. Suppl. 3–2: 1545–67.

**Binney, E. 1962.** *Persian and Indian Miniatures: From the Collection of Edwin Binney, 3rd*. Portland: Portland Art Museum.

———. **1972.** "Later Mughal Painting." *Aspects of Indian Art*, edited by P. Pal, pp. 118–23. Los Angeles: Los Angeles County Museum of Art.

———. **1973.** *Indian Miniature Painting: From the Collection of Edwin Binney, 3rd. The Mughal and Deccani Schools, with Some Related Sultanate Material*. Portland: Portland Art Museum.

**Binney, E., and W.G. Archer. 1968.** *Rajput Miniatures: From the Collection of Edwin Binney, 3rd*. Portland: Portland Art Museum.

**Birdwood, G.C.M. 1878.** *Paris Universal Exhibition of 1878: Handbook to the British Indian Section*. London and Paris: Offices of the Royal Commission.

———. **(1880) 1986.** *The Industrial Arts of India*. London: Chapman & Hall. 1st reprint, London: Reprint Press, 1971; 3rd reprint, *The Arts of India*. Jersey, Channel Islands: British Book. (Republished as B. K. Bhattacharjee. *Industrial Arts of India*. New Delhi: Indian Publishers Distributors, 1998.)

———. **1881.** *The Arts of India as Illustrated in the Collections of H.R.H. the Prince of Wales*. London.

**Blair, S. H. 2001.** "An Amulet from Afsharid Iran." *Journal of the Walters Art Museum* 59: 85–102.

———. **2015.** "Place, Space and Style: Craftsmen's Signatures in Medieval Islamic Art." In *Viewing Inscriptions in the Late Antique and Medieval World*, edited by A. Eastmond, pp. 230–48. New York: Cambridge University Press.

**Bliss, J. R. n.d. [1992].** *The Jerome and Rita Gans Collection of English Silver on Loan to the Virginia Museum of Fine Arts*. New York: ARN Publishing.

**Bloom, J., and S. Blair, eds. 2011.** *And Diverse Are Their Hues: Color in Islamic Art and Culture*. Biennial Hamad bin Khalifa Symposium on Islamic Art. New Haven, CT: Yale University Press.

**Bolon, C. R., and A. V. Sarin. 1993.** "Metaphors in Gold: The Jewelry of India." *Asian Art* 6, no. 4 (Fall): 11–33.

**"Bombay Pottery." 1888.** *Journal of Indian Art* 2, no. 17: 2–5.

**Born, W. 1936.** "Some Eastern Objects from the Hapsburg Collections." *Burlington Magazine* 69: 269–76.

———. **1939.** "More Eastern Objects Formerly in the Hapsburg Collections." *Burlington Magazine* 75: 64–70.

———. **1940.** "Small Objects of Semiprecious Stone from the Mughal Period." *Arts Islamica* 7: 101–4.

———. **1942.** "Ivory Powder Flasks from the Mughal Period." *Ars Islamica* 9: 93–111.

**Bradt, R. C., R. E. Newman, and J. V. Biggers. 1973.** "The Toughness of Jade." *American Mineralogist* 58: 727–32.

**Brand, M., and G. D. Lowry. 1985.** *Akbar's India: Art from the Mughal City of Victory*. Exh. cat. New York: Asia Society Galleries.

**Brijbhushan, J. 1961.** *Indian Metalware*. Delhi: All India Handicrafts Board, Ministry of Commerce and Industry, Government of India.

———. **1964.** *Indian Jewellery, Ornaments and Decorative Designs*. 2nd revised ed. Bombay: D. B. Taraporevala Sons.

———. **1977.** "Enamels and Jewellery." In *Homage to Jaipur*, edited by M. R. Anand, pp. 100–102. Bombay: Marg Publications.

———. **1979.** *Masterpieces of Indian Jewellery*. Bombay: D. B. Taraporevala Sons.

**Bromberg, A. R. 2013.** *The Arts of India, Southeast Asia, and the Himalayas at the Dallas Museum of Art*. Dallas: Dallas Museum of Art.

**Brooks, J. E. 1937–52.** *Tobacco: Its History Illustrated by the Books, Manuscripts and Engravings in the Library of George Arents, Jr.* 5 vols. New York: Rosenbach.

**Brown, P. 1909.** *Lahore Museum Punjab: A Descriptive Guide to the Department of Industrial Arts*. Calcutta: Thacker, Spink.

**Brunel, F. 1972.** *Jewellery of India. Five Thousand Years of Tradition*. Bombay: India Book House.

**Bryant, J., and S. Weber, eds. 2017.** *John Lockwood Kipling: Arts & Crafts in the Punjab and London*. New York: Bard Graduate Center Gallery; New Haven, CT: Yale University Press.

**Buckley, F. 1914.** *The Glass Trade in England in the Seventeenth Century*. London: Stevens & Sons.

———. **1925.** *A History of Old English Glass*. London: Ernest Benn.

———. **1932.** "Curious Old English Glasses: Glasses for the Eastern Market." *Glass* 9, no. 4 (April): 156–57.

**Burns, C. L. 1900.** *A Monograph on Ivory Carving*. n.p.

**Busch, J. T., and C. L. Futter, with contributions by R. L. Blaszczyk et al. 2012.** *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*. New York: Skira Rizzoli.

## C

**Calcutta International Exhibition. 1885.** *Official Report of the Calcutta International Exhibition, 1883–84: compiled under the orders of the executive committee*. Calcutta: Bengal Secretariat Press.

**Calza, G. C., ed. 2012.** *Akbar: The Great Emperor of India*. Milan: Skira.

**Cameron, A. M. 2012.** "Sacred Water, Sacred Vessel: The Use of Water in Hindu Ritual." *Orientations* 43, no. 6 (September): 98–102.

**Canby, S. R. 2001–2.** "Jewelled Gifts of the Mughal Court." *Transactions of the Oriental Ceramic Society* 66 (2001–2): 57–64.

———. **2008.** "The Jade Terrapin in the British Museum: Context and Meaning." *South Asian Studies* 24: 85–90.

**Caplan, A. 1968.** "An Important Carved Emerald from the Mogul Period of India." *Lapidary Journal* 22: 1336–37.

**Carboni, S. 2001.** *Glass from Islamic Lands*. New York: Thames & Hudson in association with the al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum.

**Carboni, S., and D. Whitehouse. 2001.** *Glass of the Sultans*. Exh. cat. New York: Metropolitan Museum of Art; Corning, NY: Corning Museum of Glass.

**"Casket Presented to Lord Harris." 1897.** *Journal of Indian Art and Industry* 7, no. 54–60: 25.

***Ceramics, Jewellery, Silver*. 2005.** Auction cat. Lawrences Auctioneers, Crewkerne, UK, July 14, 2005.

**Chadur-Sampson, B., with H. Bari. 2013.** *Pearls*. London: V&A Publishing.

**Chandra, M. 1939.** "The Art of Cutting Hardstone Ware in Ancient and Modern India." *Journal of the Gujarat Research Society* 1 (4): 71–85.

———. **1940.** "A Brass Jewel Casket of Akbar-Jehangir Period." *Roopa-Lekha* 2 (3): 9–13.

———. **1957–59.** "Ancient Indian Ivories." *Bulletin of the Prince of Wales Museum* 6: 4–63.

———. **1960.** "An Ivory Figure from Ter." *Lalit Kala* 8 (October): 7–14.

———. **1962–64.** "Ceremonial Utensils from Kollur." *Prince of Wales Museum Bulletin* 8 (1962–64): 1–7.

———. **n.d.** "Mugal Yug ke Begari aur unki Kala" [Mughal period jewelers and their art]. *Kala-Nidhi* 4: 6–14.

**Chandra, P. 1955–57.** "Two Early Mughal Metal Cups." *Bulletin of the Prince of Wales Museum of Western India* 5: 57–60.

———. **1983.** *On the Study of Indian Art*. Cambridge, MA: Harvard University Press for the Asia Society.

**Chandra, R. 1986.** "The Elegance of Carved Wood." *Swagat* (January): 21–26.

**Charles, A. P. 1905.** *A Monograph on Gold and Silver Ware Produced in the United Provinces*. Allahabad: Government Press.

**Charleston, R. J. 1960.** "English Glass-making and Its Spread from the XVIIth to the Middle of the XIXth Century." Annales du 1er Congrès International d'Étude Historique du Verre, Liège, 1958. *Journées Internationales du Verre* (Liège): 155–72.

———. **1963.** "Glass 'Cakes' as Raw Material and Articles of Commerce." *Journal of Glass Studies* 5: 54–67.

———. **1966a.** "The Import of Venetian Glass into the Near-East: 15th–16th Century." Annales du 3e Congrès International d'Étude Historique du Verre, Damascus, 1964. *Journées Internationales du Verre* (Liège): 158–68.

———. **1966b.** "The Import of Western Glass into Turkey: Sixteenth–Eighteenth Centuries." *Connoisseur* 162, no. 651 (May): 18–26.

———. **1974.** "Glass in Persia in the Safavid Period and Later." *Art and Archaeology Research Papers* 5 (June): 12–27.

———. **1984.** *English Glass and the Glass Used in England, circa 400–1940*. London: George Allen and Unwin.

**Charpentier, C. J. 1974.** "Water-Pipes, Tobacco and Snuff in Afghanistan." *Anthropos Institute* 69: 939–44.

**Chaudhuri, K. N. 1985.** *Trade and Civilisation in the Indian Ocean: An Economic History from the Rise of Islam to 1750*. Cambridge: Cambridge University Press.

**Choudhury, A. R. 1961.** *Bidri Ware*. Hyderabad: Salar Jung Museum.

**Cimino, R.M. 1985.** *Life at Court in Rajasthan: Indian Miniatures from the Seventeenth to the Nineteenth Century*. Exh. cat. Florence: Mario Luca Giusti.

**Clarke, C.P. 1875.** *Indian Art in Marlborough House: A Catalogue of the Collection of Indian Arms and Objects of Art Presented by the Nobles of India to H.R.H. the Prince of Wales on the Occasion of His Visit to India in 1875–1876*. Accessed January 12, 2019. http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll4/id/2542.

**Clements, T. 1941.** "The Emerald Mines of Muzo, Colombia, South America." *Gems & Gemology* 3 (9): 130–34.

**Codrington, K. De B. 1931a.** "Mughal Marquetry." *Burlington Magazine* 58, no. 335 (February): 78–81, 84–85.

———**. 1931b.** "Western Influences in India and Ceylon: A Group of Sinhalese Ivories." *Burlington Magazine* 59, no. 344 (November): 239–41, 244–46.

**Coe, M.D., P. Connolly, A. Harding, V. Harris, D.J. LaRocca, T. Richardson, A. North, C. Spring, and F. Wilkinson. 1989.** *Swords and Hilt Weapons*. London: Weidenfeld and Nicolson.

**Cohen, S. 2011.** "Deccani Carpets: Creating a Corpus." In *Sultans of the South: Arts of India's Deccan Courts, 1323–1687*, edited by N.N. Haidar and M. Sardar, pp. 112–31. New York: Metropolitan Museum of Art.

**Cohn, B.S. 1996.** *Colonialism and Its Forms of Knowledge: The British in India*. Princeton, NJ: Princeton University Press.

**Cole, H.H. 1874.** *Catalogue of the Objects of Indian Art Exhibited in the South Kensington Museum*. London: George E. Erye and William Spottiswoode.

———**. 1883.** *Fifty-one photographic illustrations taken by order of the Government of India of some selected objects shown at the Third Exhibition of Native Fine and Industrial Art opened at Simla by his Excellency the Viceroy on the 24th September, 1881*. London: Woodbury Permanent Photographic Printing.

**Collin, F. 1984.** "The Good Shepherd Ivory Carvings of Goa and Their Symbolism." *Apollo* 120, no. 271 (September): 170–75.

**Content, D.J., ed. 1987.** *Islamic Rings and Gems: The Benjamin Zucker Collection*. London: Philip Wilson.

**Coomaraswamy, A.K. (1909) 1989.** *The Indian Craftsman*. 1909. Reprint of 2nd revised ed., New Delhi: Munshiram Manoharlal.

———**. 1939.** "Ornament." *Art Bulletin* 21, no. 4 (December): 375–82.

———**. 1940.** "An Indian Enamel." *Bulletin of the Museum of Fine Arts* 38, no. 226 (April): 24–28.

———**. 1941.** "An Ivory Casket from Southern India." *Art Bulletin* 23, no. 3 (September): 207–12.

**Cooper I., and J. Gillow. 1996.** *Arts and Crafts of India*. London: Thames & Hudson.

**Corrigan, K.H., J. van Campen, and F. Diercks, with J.C. Blyberg. 2015.** *Asia in Amsterdam: The Culture of Luxury in the Golden Age*. Salem, MA: Peabody Essex Museum; Amsterdam: Rijksmuseum.

**Crill, R. 2008.** *Chintz: Indian Textiles for the West*. London: V&A Publishing.

———**, ed. 2015.** *The Fabric of India*. London: V&A Publishing.

**Crill, R., S. Stronge, and A. Topsfield, eds. 2004.** *Arts of Mughal India: Studies in Honour of Robert Skelton*. Ahmedabad: Mapin Publishing in association with the Victoria and Albert Museum, London.

**Culme, J. 1974.** "'Benvenuto Cellini' and the Nineteenth-Century Collector and Goldsmith." *Art at Auction: The Year at Sotheby's Parke Bernet 1973–74*, pp. 293–96. London: Sotheby's Parke Bernet.

**Czuma, S. 1988.** "A Unique Addition to the School of Kashmiri Ivories." *Bulletin of the Cleveland Museum of Art* 75, no. 8 (October): 298–319.

## D

**D'Ancona, M.L. 1950.** "An Indian Statuette from Pompeii." *Artibus Asiae* 13 (3): 166–80.

**D'Orey, L. 1996.** "The Indian Treasures from the Convento do Carmo, Vidigueira, and the Convento da Graça, Lisbon." In *The Heritage of Rauluchantim*, pp. 156–69. Organized by N. Vassallo e Silva. Lisbon: Museu de São Roque.

**Dahncke, M. 1989.** "Problems of the Indo-Persian Style Demonstrated by Two Shields of the Hamburg Museum of Ethnology." In *South Asian Archaeology 1985*, edited by K. Frifelt and P. Sorensen, pp. 465–74. London: Curzon Press.

**Dam-Mikkelsen, B., and T. Lundbaek, eds. 1980.** *Ethnographic Objects in the Royal Danish Kunstkammer 1650–1800*. Copenhagen: National Museum, Copenhagen.

**Danvers, F.C., and W. Foster, eds. 1896.** *Letters received by the East India Company from its Servants in the East, 1602–1617*. 7 vols. London: Sampson Low, Martsen, 1896–1902.

**Das, A.K. 1984.** "A Narwhal Ivory: Archer's Ring." *Maharashtra: Traditions in Art* 36 (4): 81–83.

———**. 1991/92.** "Chinese Porcelain at the Mughal Court." *Silk Road Art and Archaeology* 2: 383–409.

**Davies, D.W. 1961.** *A Primer of Dutch Seventeenth-Century Overseas Trade*. The Hague: Martinus Nijhoff.

**Davis, D.C. 1972.** *English Bottles and Decanters 1650–1900*. New York: World Publishing.

**De Almeida, H., and G.H. Gilpin. 2005.** *Indian Renaissance: British Romantic Art and the Prospect of India*. Aldershot, UK: Ashgate Publishing.

**De Filippis, M. 2009.** "Margrieta van Varick's 'East Indian' Goods: A Possible Influence on Colonial American Silver." *The Magazine Antiques* 176, no. 3 (September).

**De Guise, L., with S. Stronge. 2010.** *Jewels without Crowns: Mughal Gems in Miniatures*. Kuala Lumpur: Islamic Arts Museum Malaysia.

**De Guise, L., and Z. Sutarwala. 2006.** *Spice Journeys: Taste and Trade in the Islamic World*. Kuala Lumpur: Islamic Arts Museum Malaysia.

**De Laet, J.E. 1631.** *The Empire of the Great Mogol*. Dutch ed., Leyden. English ed., translated by J.S. Hoyland. Bombay: D.B. Taraporevala Sons, 1928.

**De Souza, T.R. 1996.** "A New Account of the Diamond Mines of the Deccan." In *Mediaeval Deccan History: Commemoration Volume in Honour of Purshottam Mahadeo Joshi*, edited by A.R. Kulkarni, M.A. Mayeem, and T.R. de Souza, pp. 124–34. Bombay: Popular Prakashan.

**Decatur, S. (1940) 2009.** "Flashback: The Return of the Soup Tureen." *Collectors Weekly* (March 13). Accessed January 12, 2019. http://www.collectorsweekly.com/articles/the-return-of-the-soup-tureen/. Reprinted from *American Collector* (May 1940).

**Dehejia, V. 2009.** *The Body Adorned: Dissolving Boundaries between Sacred and Profane in India's Art*. New York: Columbia University Press.

**Dehejia, V., with D. Khera, Y. Sharma, and W. Wilkinson. 2008.** *Delight in Design: Indian Silver for the Raj*. Exh. cat. Ahmedabad: Mapin Publishing in association with Timeless Books; Ocean Township, NJ: Grantha. Accessed January 12, 2019. http://www.columbia.edu/cu/wallach/exhibitions/Delight-in-Design/.

**Del Bontà, R.J. 1996.** "Indian Composite Paintings: A Playful Art." *Orientations* 27, no. 1 (January): 31–38.

———**. 1999.** "Reinventing Nature: Mughal Composite Animal Painting." *Flora and Fauna in Mughal Art*, edited by S.P. Verma, pp. 69–82. Mumbai: Marg Publications.

**Delhi Museum of Archaeology. 1912.** *Loan Exhibition of Antiquities Coronation Durbar, 1911: An Illustrated Selection of the Principal Exhibits*. Calcutta.

**Den Blaauwen, A.L., ed. 1979.** *Nederlands Zilver/Dutch Silver: 1580–1830*. The Hague: Staatsuitgeverij.

**Desai, K., with contributions by B.V. Shetti and M. Nene. 2002.** *Jewels on the Crescent: Masterpieces of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India)*. Mumbai: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in association with Mapin Publishing.

**Desai, V.N. 1985.** *Life at Court: Art for India's Rulers, 16th–19th Centuries*. Exh. cat. Boston: Museum of Fine Arts, Boston.

**Desai, Z.A. 2004.** "A Seventeenth-Century Calligraphical Masterpiece." In *The Ananda-Vana of Indian Art: Dr. Anand Krishna Felicitation Volume*, edited by N. Krishna and M. Krishna, pp. 248–54. Varanasi: Indica Books and Abhidha Prakashan.

**Dessa, T. 2004.** "The Hookah, Orientalism, and Colonialism in Eighteenth-Century India: An Analysis of *Colonel Polier Watching a Nautch*." Master's thesis, University of North Carolina at Chapel Hill.

**Dev, S. 2003.** "Arts and Crafts: Lucknow's Living Tradition." In *Lucknow: Then and Now*, edited by R. Llewellyn-Jones, pp. 48–60. Mumbai: Marg Publications.

**Dewan, D. 2003.** "Scripting South Asia's Visual Past: *The Journal of Indian Art and Industry* and the Production of Knowledge in the Late Nineteenth Century." In *Imperial Co-Histories: National Identities and the British and Colonial Press*, edited by J. F. Codell, pp. 29–44. Madison, NJ: Fairleigh Dickinson University Press; London: Associated University Press.

———. **2004.** "The Body at Work: Colonial Art Education and the Figure of the 'Native Craftsman'." In *Confronting the Body: The Politics of Physicality in Colonial and Post-Colonial India*, edited by J. H. Mills and S. Sen, pp. 118–34. Anthem South Asian Studies. London: Anthem Press.

**Dhaky, M. A. 1972.** "The Nandi Images of Tamilnadu and Kannadanadu." *Artibus Asiae* 34 (2/3): 183–210.

**Dhamjia, J., ed. 1985.** *Crafts of Gujarat*. Living Traditions of India. New York: Mapin International.

**Dhar, P. P. 2011.** "A History of Art History: The Indian Context." In *Indian Art History: Changing Perspectives*, edited by P. P. Dhar, pp. 1–32. New Delhi: D. K. Printworld and National Museum Institute of History of Art, Conservation and Museology.

**Diba, L. S. 1983.** "Glass and Glassmaking in the Eastern Islamic Lands: Seventeenth to Nineteenth Century." *Journal of Glass Studies* 25: 187–93.

**Digby, S. 1962–64.** "A Seventeenth-Century Indo-Portuguese Writing Cabinet." *Bulletin of the Prince of Wales Museum of Western India* 8: 23–28.

———. **1973.** "A Corpus of 'Mughal' Glass." *Bulletin of the School of Oriental and African Studies* 36 (1): 80–96.

———. **1986.** "The Mother-of-Pearl Overlaid Furniture of Gujarat: The Holdings of the Victoria and Albert Museum." In *Facets of Indian Art: A Symposium Held at the Victoria and Albert Museum on 26, 27, 28 April and 1 May 1982*, edited by R. Skelton et al., pp. 213–22. London: Victoria and Albert Museum.

**Dikshit, M. G. 1951–52.** "Notes on Some Indian Amulets." *Bulletin of the Prince of Wales Museum of Western India* 2: 86–99.

———. **1968.** "A Brief Study of the Glass Industry at Kapadwanj." *Bulletin of the Museum and Picture Gallery, Baroda*, 20: 1–9 and pls. I–VII.

———. **1969.** *History of Indian Glass*. Pandit Bhagwanlal Indraji Endowment Lectures, 1967. Bombay: University of Bombay.

**Dillon, E. 2005.** *Art of Glass: Ancient to the Medieval Period*. Reprint, Delhi: Bharatiya Kala Prakashan.

**Dobbs, H. R. C. 1895.** *A Monograph on the Pottery and Glass Industries of the North-Western Provinces and Oudh*. Allahabad: Authority [North-Western Provinces and Oudh Government Press].

**Dongerkery, K. S. 1970.** *Jewelry and Personal Adornment in India*. New Delhi: Indian Council for Cultural Relations.

**Doshi, S., ed. 1983.** *Goa: Cultural Patterns*. Bombay: Marg Publications.

———. **1984.** "Traditional Ornaments: Fluctuations in Taste." In *Symbols and Manifestations of Indian Art*, edited by S. Doshi, pp. 65–76. Bombay: Marg Publications.

**Dossal, M. 2013.** *Kutch and Its Receptivity to the World*. Mumbai: K. R. Cama Oriental Institute.

**During Caspers, E. C. L. 1981.** "The Indian Ivory Figuring from Pompeii: A Reconsideration of Its Functional Use." In *South Asian Archaeology 1979*, edited by H. Härtel, pp. 341–53. Berlin: Dietrich Reimer.

**Dutt, G. C. 1901.** *A Monograph on Ivory-Carving in Bengal*. Calcutta: Bengal Secretariat Book Depot.

**Dwivedi, V. P. 1976.** *Indian Ivories*. Delhi: Agam Prakashan.

**Dye, J. M. 2001.** *The Arts of India: Virginia Museum of Fine Arts*. Richmond: Virginia Museum of Fine Arts.

## E

**Eden, E. (1930) 1983.** *Up the Country: Letters Written to Her Sister from the Upper Provinces of India*. London: Virago.

**Egbert, D. D. 1931.** "Baroque Ivories in the Museo Cristiano of the Vatican Library." *Art Studies: Medieval, Renaissance, and Modern* 8 (2): 35–46.

**Egerton, W. 1888.** *An Illustrated Handbook of Indian Arms*. London.

**Elgood, R., ed. 1979.** *Islamic Arms and Armour*. London: Scolar Press.

———. **1995.** *Firearms of the Islamic World: In the Tareq Rajab Museum, Kuwait*. London: I. B. Tauris.

———. **2004a.** *Hindu Arms and Ritual: Arms and Armour from India 1400–1865*. Delft: Eburon.

———. **2004b.** "Mughal Arms and the Indian Court Tradition." *Jewellery Studies* 10: 76–98.

———. **2011.** "Swords in the Deccan in the Sixteenth and Seventeenth Centuries: Their Manufacture and the Influence on European Imports." In *Sultans of the South: Arts of India's Deccan Courts, 1323–1687*, edited by N. N. Haidar, and M. Sardar, pp. 218–33. New York: Metropolitan Museum of Art.

———. **2015.** *Arms & Armour at the Jaipur Court: The Royal Collection*. New Delhi: Niyogi Books.

———. **2017.** *Rajput Arms & Armour: The Rathores & Their Armoury at Jodhpur Fort*. 2 vols. New Delhi: Mehrangarh Museum Trust in association with Niyogi Books.

———. **n.d.** "Arms and armour." *Oxford Art Online. Indian subcontinent*, §VIII, 1.

**Eliëns, T. M. 2012.** *Zilver uit Batavia / Silver from Batavia*. The Hague: Gemeentemuseum Den Haag, W Books.

**Elliott, Sir H. M., and J. Dowson. 1953.** *The History of India as Told by Its Own Historians: The Muhammadan Period*. 2nd ed. Calcutta.

**Ellis, T. P. 1900.** *Monograph on Ivory Carving in the Punjab, 1900*. Lahore: "Civil and Military Gazette" Press.

**Ettinghausen, R. 1961.** *Paintings of the Sultans and Emperors of India in American Collections*. New Delhi: Lalit Kala Akademi.

———. **1979.** "The Taming of the Horror Vacui in Islamic Art." *Proceedings of the American Philosophical Society* 123, no. 1 (February): 15–28.

**Ettinghausen, R., and E. P. Henderson. 1981.** "Jahangir's 'Meteoritic' Knife." In *Chhavi-2: Rai Krishnadasa Felicitation Volume*, edited by A. Krishna, pp. 38–42. Varanasi: Bharat Kala Bhavan, Banaras Hindu University.

**Evans, M., ed. 1998.** *Princes as Patrons: The Art Collections of the Princes of Wales from the Renaissance to the Present Day: An Exhibition from the Royal Collection*. London: Merrell Holberton.

## F

**Fabb, J. 1987.** *Victoria's Golden Jubilee*. London: B. A. Seaby.

**Faktor, Z. 1989.** *Knives and Daggers*. London: Hamlyn.

**Farooqi, A. 1974.** "The Establishment of Akbar's Atelier." *Indica* 2, no. 1 (March): 33–41.

**Felgueiras, J. J. 1996.** "A Family of Precious Gujarati Objects." In *The Heritage of Rauluchantim*, pp. 128–55. Organized by N. Vassallo e Silva. Lisbon: Museu de São Roque.

**Felix, Rev. 1916.** "The Mughal Seals." *Journal of the Panjab Historical Society* 5 (2): 100–125.

**Fennimore, D. L., and P. A. Halfpenny. 2000.** *Campbell Collection of Soup Tureens at Winterthur*. Winterthur, DE: Henry Francis du Pont Winterthur Museum.

**Figiel, L. S. 1991.** *On Damascus Steel*. Atlantis, FL: Atlantis Arts Press.

**Filliozat, J., and P. Z. Pattabiramin. 1966.** *Parures Divines du Sud de l'Inde* 29. Pondicherry: Publications de l'Institut Français d'Indologie.

**Findly, E. B. 1993.** *Nur Jahan: Empress of Mughal India*. New York: Oxford University Press.

**Finot, L. 1896.** *Les lapidaires Indiens*. Paris: Bibliothèque de l'École des Hautes Études.

**Fisher, M. H. 1987.** *A Clash of Cultures: Awadh, The British and the Mughals*. New Delhi: Manohar Publications.

———, **ed. 1997.** *The Travels of Dean Mahomet*. Berkeley: University of California Press.

**Floor, W. 2002.** "The Art of Smoking in Iran and Other Uses of Tobacco." *Iranian Studies* 35: 47–85.

**Flores, J., and N. Vassallo e Silva, eds. 2004.** *Goa and the Great Mughal*. Lisbon: Calouste Gulbenkian Foundation.

***The Flower in Mughal India & Royal Commissions: From a Private Collection*. 2018.** Exh. cat. Hong Kong: Bonhams.

**Forsyth, H. 2013.** *The Cheapside Hoard: London's Lost Jewels*. London: Museum of London.

**Foster, W. 1909.** *The English Factories in India, 1624–1629: A Calendar of Documents in the India Office, etc*. Oxford: Clarendon Press.

———. **(1921) 1985.** *Early Travels in India, 1583–1619*. London: Oxford University Press. Reprint, New Delhi: Oriental Books Reprint.

———. **(1926) 1990.** *The Embassy of Sir Thomas Roe to India, 1615–19*. London: Hakluyt Society, 1899. Revised ed., London: Oxford University Press, 1926. Reprint, New Delhi: Munshiram Manoharlal.

**Fox, R. 2002.** "Cellini Myth." *Rotunda* 35, no. 1 (Summer/Fall): 45–47.

**Frank, I., ed. 2000.** *The Theory of Decorative Art: An Anthology of European and American Writings, 1750–1940*. New Haven, CT: Yale University Press for the Bard Graduate Center for Studies in the Decorative Arts.

**Fraser, J. (1742) 1973.** *The History of Nadir Shah, formerly called Thamas Kuli Khan*. 2nd ed. London: Printed for A. Millar. Reprint, Westmead, England: Gregg, 1971; reprint, Delhi: Mohan.

**Frederiks, J.W. 1952–61.** *Dutch Silver*. 4 vols. The Hague: Martinus Nijhoff.

**Freedman, A., and J.M. Moore. 2009.** *Art of the Past September 2009*. New York: Art of the Past.

**Fuller, C.J. 1993.** "Madurai." In *Temple Towns of Tamil Nadu*, edited by G. Michell. Mumbai: Marg Publications.

## G

**Gadebusch, R.D., and K. Vartanian. 2006.** "Earthly Paradise and Heavenly Beauty: Courtly Arts under the Mughals." *Indo-Asiatische Zeitschrift* 10: 62–71.

**Gahlin, S. 1991.** *The Courts of India: Indian Miniatures from the Collection of the Fondation Custodia, Paris*. Exh. cat. Zwolle, Netherlands: Waanders; Paris: Fondation Custodia.

**Ganguly, W. 2007a.** *Earring: Ornamental Identity and Beauty in India*. Delhi: B.R. Publishing.

———. **2007b.** "Snake Earrings of India: Their Social, Religious and Symbolical Context." *Asianart .com*. Accessed January 12, 2019. http://www.asianart.com/articles/ganguly/index.html.

———. **2007c.** "Traditional Indian Ear Ornaments." *Gems & Jewellery* 16 (1): 14–15.

———. **2015.** *Nose Rings of India*. New Delhi: B.R. Publishing.

**Gascoigne, B. (1971) 1987.** *The Great Moghuls*. New York: Harper & Row. Reprint, New York: Dorset Press.

**Gatbonton, E.B. 1983.** *Philippine Religious Carvings in Ivory*. Manila: Ministry of Human Settlements, Intramuros Administration.

**Gatbonton, E.B., and M.I. Tinio Jr. 1982.** *Philippine Religious Imagery in Ivory*. Manila: Ministry of Human Settlements, Intramuros Administration.

**Geoffroy-Schneiter, B. 2011.** *Asian Jewellery: Ethnic Rings, Bracelets, Necklaces, Earrings, Belts, Head Ornaments from the Ghysels Collection*. Milan: Skira.

**Ghose, A. 1927.** "Some Old Indian Ivories." *Rupam* 32 (October): 122–29.

**Ghose, M., ed. 2016.** *Vanishing Beauty: Asian Jewelry and Ritual Objects from the Barbara and David Kipper Collection*. Chicago: Art Institute of Chicago.

**Ghosh, D. 2006.** *Sex and the Family in Colonial India: The Making of Empire*. New York: Cambridge University Press.

**Ghosh, P. 1995.** *Cooking for the Gods: The Art of Home Ritual in Bengal*. Newark: Newark Museum.

**Glanville, P. (1996) 1997.** *Silver: History & Design*. London: Victoria and Albert Museum. Reprint, New York: Harry N. Abrams.

**Glynn, C.A. 1979.** "Seven Inscribed Pahari Portraits." *Los Angeles County Museum of Art Bulletin* 25: 38–55.

**Gode, P.K. 1938.** "The Antiquity of the Hindoo Nose Ornaments Called 'Nath'." *Annals of the Bhandarkar Oriental Research Institute* 19 (4): 313–22. Reprinted in *Studies in Indian Cultural History* 2, pp. 142–60. P.K. Gode Studies, vol. 5. Poona: Prof. P.K. Gode Collected Works Publication Committee, 1960.

———. **1961a.** "References to Tobacco in Some Sanskrit Works between AD 1600 and 1900." *Studies in Indian Cultural History* 1: 415.

———. **1961b.** "The History of Tobacco in India and Europe between AD 1500 and 1800." *Studies in Indian Cultural History* 1: 431–32.

———. **1961c.** "Studies in the History of Indian Cosmetics and Perfumery: Notes on the History of the Rose, Rose-water and Attar of Roses—Between B.C. 500 and A.D. 1850." *Studies in Indian Cultural History* 1: 15–35. Reprinted from *New Indian Antiquary* 8 (1946): 107–19.

———. **1961d.** "Buchanan's Account of the Manufacture of Rose-water and Other Perfumes at Patna in A.D. 1811 and Its Bearing on the History of Indian Perfumery Industry." *Studies in Indian Cultural History* 1: 36–42. Reprinted from *New Indian Antiquary* 7 (1946): 181–85.

———. **1961e.** "History of the Spittoon in India." *Studies in Indian Cultural History* 1: 181–90. Reprinted from *Annals of the Bhandarkar Oriental Research Institute* 36, no. 3–4 (1955): 204–14.

**Goetz, H. 1943–44.** "An Ivory Box of Chand Bībī, Queen-Regent of Bījāpur." *Bulletin of the Baroda State Museum and Picture Gallery* 1, no. 1 (August–January): 29–32.

**Gokhale, B.G. 1974.** "Tobacco in Seventeenth-Century India." *Agricultural History* 48: 484–92.

**Gombrich, E.H. 1984.** *The Sense of Order: A Study in the Psychology of Decorative Art*. 2nd ed. London: Phaidon Press.

**Gommans, J. 2002.** *Mughal Warfare: Indian Frontiers and High Roads to Empire, 1500–1700*. London and New York: Routledge.

**Gonnella, J. n.d.** "Ceramics: Tiles." *Oxford Art Online. Indian subcontinent*, §VIII, 5.

**Goodman, J. 1993.** *Tobacco in History: The Cultures of Dependence*. New York: Routledge.

**Gorakshkar, S., ed. 1979.** *Animals in Indian Art*. Exh. cat. Bombay: Prince of Wales Museum of Western India.

**Gorakshkar, S., K. Desai, and M. Gandhi. 1987.** *Mirror of Beauty: Art Treasures from India*. Exh. cat. Swedish Festival of India. Stockholm: Museum of Far Eastern Antiquities.

**Gordon, S. 1993.** *The Marathas: 1600–1818*. The New Cambridge History of India 2:4. New Delhi: Cambridge University Press.

———. **2002.** "Symbolic and Structural Constraints on the Adoption of European-style Military Technologies in the Eighteenth Century." In *Rethinking Early Modern India*, edited by R.B. Barnett, pp. 155–78. New Delhi: Manohar.

———, **ed. 2003.** *Robes of Honour: "Khil'at" in Pre-Colonial and Colonial India*. New Delhi: Oxford University Press.

———. **2016.** "In the Aura of the King: Trans-Asian, Trans-Regional, and Deccani Royal Symbolism." *South Asian Studies* 16: 1–12.

**Goss, S. (2008) 2016.** *British Tea and Coffee Cups: 1745–1940*. 2nd ed. Buckinghamshire, UK: Shire Publications.

**Goswamy, B.N. 2000.** *Piety and Splendour: Sikh Heritage in Art*. New Delhi: National Museum.

**Goswamy, B.N., and A.L. Dallapiccola. 1983.** *A Place Apart: Painting in Kutch, 1720–1820*. Delhi: Oxford University Press.

**Goswamy, B.N., and E. Fischer. 1992.** *Pahari Masters: Court Painters of Northern India*. Zurich: Museum Rietberg and Artibus Asiae.

**Goud, B.K., and M.V. Subrahmenyeswara Sarma. 2005.** "Karimnagar Filigree Art Works in the Salar Jung Museum." *Indian Journal of Traditional Knowledge* 4, no. 4 (October): 386–91.

**Grabar, O. 1992.** *The Mediation of Ornament*. Princeton, NJ: Princeton University Press.

**Grafton, C. B., ed. 2010.** *Victorian Design from the Crystal Palace Exhibition*. Mineola, NY: Dover.

**Gray, B. 1964–66.** "The Export of Chinese Porcelain to India." *Transactions of the Oriental Ceramic Society* 36: 21– 37.

———. **1981.** *The Arts of India*. Ithaca, NY: Cornell University Press.

**Grehan, J. 2006.** "Smoking and 'Early Modern' Sociability: The Great Tobacco Debate in the Ottoman Middle East, Seventeenth to Eighteenth Centuries." *American Historical Review* 111: 1352–77.

**Guha-Thakurta, T. 1992.** *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850–1920*. Cambridge: Cambridge University Press.

**Gul-Badan Begam. (1902) 1989.** *The History of Humāyūn (Humāyūn-nāma)*. Translated by A. S. Beveridge. London: Royal Asiatic Society. Reprint, Delhi: Low Price Publications.

**Gunther, R. T. (1932) 1976.** "The Eastern Astrolabes." *The Astrolabes of the World*, vol. 1, pp. 109–302. London. Reprint, London: Holland Press.

**Gupta, S. P., ed. 1985.** *Masterpieces from the National Museum Collection*. New Delhi: National Museum.

**Gupta, T. N., and R. S. Khangarot. 1994.** *Amber-Jaipur: A Dream in the Desert*. Jaipur and Delhi: Classic Publishing House.

**Gupte, B. A. 1886.** "The Baroda Court." *Journal of Indian Art* 1, no. 16: 126–33.

**Guy, J. 1990.** "Tirumala Nayak's Choultry: An Eighteenth-Century Model." In *Makaranda: Essays in Honour of Dr. James C. Harle*, edited by C. Bautze-Picron, pp. 207–13. Sri Garib Dass Oriental Series no. 105. Delhi: Sri Satguru Publications.

**Guy, J., and D. Swallow, eds. 1990.** *Arts of India: 1550–1900*. London: Victoria and Albert Museum.

## H

**Haase, C.-P., J. Kröger, and U. Lienert, eds. 1993.** *Oriental Splendour: Islamic Art from German Private Collections*. Hamburg: Museum für Kunst und Gewerbe Hamburg.

**Habighorst, L. V., P. A. Reichart, and V. Sharma. 2007.** *Genuss und Rausch: Betel, Tabak, Wein und Rauschdrogen in indischen Miniaturen*. Koblenz, Germany: Ragaputra Edition.

**Haidar, N. N. 2011.** "The *Kitab-i Nauras*: Key to Bijapur's Golden Age." In *Sultans of the South: Arts of India's Deccan Courts, 1323–1687*, edited by N. N. Haidar and M. Sardar, pp. 26–43. New York: Metropolitan Museum of Art.

**Haidar, N. N., and M. Sardar, eds. 2011.** *Sultans of the South: Arts of India's Deccan Courts, 1323–1687*. New York: Metropolitan Museum of Art.

———. **2015.** *Sultans of Deccan India, 1500–1700: Opulence and Fantasy*. New York: Metropolitan Museum of Art.

**Hales, R. 2013.** *Islamic and Oriental Arms and Armour: A Lifetime's Passion*. England: Robert Hales C. I.

**Hall, J. 1979.** *Dictionary of Subjects & Symbols in Art*. New York: Harper & Row, 1974; revised ed., 1979.

**Handa, O. C. n.d.** [1977]. "Pahari Jewellery." *Roopa-Lekha* 38, nos. 1 and 2: 153–62.

**Haque, Z. 1984.** *Gahana: Jewellery of Bangladesh*. Dhaka: Bangladesh Small & Cottage Industries.

———. **2003.** "Jewellery of Early Bengal." *Journal of Bengal Art* 8: 301–10.

**Hardgrave, Jr., R. L. 2004.** *A Portrait of the Hindus: Balthazar Solvyns & the European Image of India 1760–1824*. Ahmedabad: Mapin Publishing.

**Harding, R. R., and S. H. Stronge. 1988.** "The Gemstones in a Maharajah's Sword." *Journal of Gemmology* 21 (1): 3–7.

**Harle, J. C., and A. Topsfield. 1987.** *Indian Art in the Ashmolean Museum*. Oxford: Ashmolean Museum.

**Härtel, H. 1993.** *Excavations at Sonkh: 2500 Years of a Town in Mathura District*. Berlin: D. Reimer.

**Hartop, C. 2005.** *Royal Goldsmiths: The Art of Rundell & Bridge 1797–1843*. Cambridge, UK: John Adamson for Koopman Rare Art.

———. **2007.** *A Noble Feast: English Silver from the Jerome and Rita Gans Collection at the Virginia Museum of Fine Arts*. Richmond: Virginia Museum of Fine Arts in association with John Adamson, Cambridge, UK.

———. **2010.** *The Classical Ideal: English Silver, 1760–1840*. Cambridge, UK: John Adamson.

**Hartshorne, A. 1897.** *Old English Glasses*. London and New York: Edward Arnold.

**Hasan, A. 1983.** *Palace Culture of Lucknow*. Delhi: B. R. Publishing.

———. **1990.** *Vanishing Culture of Lucknow*. Delhi: B. R. Publishing.

**Hasan, T. 1995.** "Ceramics of Sultanate India." *South Asian Studies* 11: 83–106.

**Havell, E. B. 1891.** "The Art Industries of the Madras Presidency. I. Jewellery." *Journal of Indian Art* 4, no. 34: 7–8 and plates. Continued in vol. 5, no. 40 (1892): 29–34 and plates; and [*Journal of Indian Art and Industry*] vol. 6, no. 48 (1894): 70–71 and plates. (JIA changed its name to JIAI in 1894.)

**Hayward, J. F. 1976.** *Virtuoso Goldsmiths and the Triumph of Mannerism 1540–1620*. London: Sotheby Parke Bernet.

**Heber, R. 1846.** *Narrative of a Journey Through the Upper Provinces of India from Calcutta to Bombay, 1824–1825*. 2 vols. London: John Murray.

**Heeramaneck. 1966.** *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection*. Exh. cat. Boston: Museum of Fine Arts, Boston.

**Heibel, A. 2010.** "Actor Julian Sands on the Lucknow Exhibition." LACMA Unframed (December 16). Accessed January 12, 2019. http://unframed.lacma.org/2010/12/16/actor-julian-sands-on-the-lucknow-exhibition/.

**Helme, T. 2014.** "The Beauties of Lucknow: Darogah Abbas Ali." *Tasveer Journal*. Accessed January 12, 2019. http://tasveerjournal.com/2014/04/22/the-beauties-of-lucknow-2/.

**Hendley, T. H. 1876.** *Jeypore Guide*. Jeypore: Raj Press.

———. **(1883) 2011.** *Memorials of the Jeypore Exhibition*. London: W. Griggs & Sons. Facsimile ed., Jaipur: Mapin Publishing in association with Jawahar Kala Kendra, Jaipur.

———. **1886.** "Enamelling and Other Industrial Arts of Rajputana." *Journal of Indian Art* 1, no. 2: 1–5.

———. **1888.** *Ulwar and Its Art Treasures*. London: W. Griggs & Sons.

———. **1890.** *Notes on Jeypore for the Guidance of Visitors*. Jeypore: n.p.

———. **1892a.** *Damascening on Steel or Iron, as Practiced in India*. London: W. Griggs & Sons.

———. **1892b.** "Metal Work." *Journal of Indian Art* 4, no. 35: 17–24.

———. **1895.** *The Handbook to the Jeypore Museum*. Calcutta: Calcutta Central Press.

———. **1896.** *Catalogue of the Collections in the Jeypore Museum*, vols. 1 and 2. Delhi: Imperial Medical Hall Press.

———. **(1909) 1984.** *Indian Jewellery*. 2 vols. *Journal of Indian Art and Industry* 12. Reprint, Delhi: Cultural Publishing House.

**Hess, C., ed. 2004.** *The Arts of Fire: Islamic Influences on Glass and Ceramics of the Italian Renaissance*. Los Angeles: J. Paul Getty Museum.

**Hickmann, R. 1979.** *Indische Albumblätter: Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser*. Leipzig and Weimar: Kiepenheuer.

**Hill, S. C. (1901) 2015.** *The Life of Claud Martin, Major-General in the Army of the Honourable East India Company*. Calcutta: Thacker, Spink. Reprint, London: Forgotten Books.

**Hoey, W. 1880.** *A Monograph on Trade and Manufacturers in Northern India*. Lucknow: American Mission Press.

**Hohenegger, B., ed. 2009.** *Steeped in History: The Art of Tea*. Los Angeles: Fowler Museum at UCLA.

**Hoyland, R. G., and B. Gilmour. 2006.** *Medieval Islamic Swords and Swordmaking: Kindi's Treatise "On Swords and their Kinds."* Oxford: Oxbow Books.

**Hughes, R. W. 1994.** "The Rubies and Spinels of Afghanistan—A Brief History." *Journal of Gemmology* 24, no. 4 (October): 256–67.

**Hunt, E. H. 1916.** "Old Hyderabad China." *Journal of the Hyderabad Archaeological Society* 1: 48–87.

**Hurpré, J.-F. 1995.** "The Royal Jewels of Tirumala Nayaka of Madurai (1623–1659)." In *The Jewels of India*, edited by S. Stronge, pp. 63–80. Mumbai: Marg Publications.

———. **n.d.** "The Iconographic Sources of a *Kalamkari* of Exceptional Value Discovered in Sri Lanka [Nâyakkar Era of Maturaï (XVIII° century)]." Unpublished manuscript.

## I

**Imaduddin, S. M. 1966.** "Mughal Swords in the Dacca Museum." In *Nalini Kanta Bhattasali Commemoration Volume*, edited by A. B. M. Habibullah, pp. 161–65. Dacca: Dacca Museum.

***Important English Furniture*. 2006.** Auction cat. Sotheby's, London, November 22, 2006.

**"The Indian Art of Jade." 1975.** *Orientations* 6, no. 5 (May): 33–42.

**"Inlaid Ebony Furniture of the Late Seventeenth Century." 1927.** *Country Life* (January 22): 149–51.

***Insider* [Los Angeles County Museum of Art]. 2017.** "Year in Review." 11, no. 4 (Fall).

**Irvine, W. (1903) 1994.** *The Army of the Indian Moghals: Its Organization and Administration*. London. Reprint, Delhi: Low Price Publications.

———. **(1971) 1989.** *Later Mughals*. Edited by J. Sarkar. 2 vols. in one. Reprint, New Delhi: New Taj Office.

**Irwin, J. 1968.** "Mughal Jades." *The Times of India Annual*, pp. 63–70.

**Irwin, J., and K. B. Brett. 1970.** *Origins of Chintz, with a Catalogue of Indo-European Cotton-paintings in the Victoria and Albert Museum, London, and the Royal Ontario Museum, Toronto*. London: Her Majesty's Stationery Office.

***Islamic and Indian Art*. 2003.** Auction cat. Bonhams, Knightsbridge, London, May 1, 2003, sale no. 10185.

***Islamic and Indian Art, Including a Private Collection of Works by Fahrelnissa Zeid, Part I*. 2012.** Auction cat. Bonhams, New Bond Street, London, October 2, 2012, sale no. 1793.

***Islamic and Indian Art: Oriental Manuscripts and Miniatures*. 1991.** Auction cat. Sotheby's, London, October 10–11, 1991.

***Islamic Arms and Armour from Private Collections*. 1982.** Exh. cat. Copenhagen: The David Collection.

***Islamic Art and Manuscripts, Including Property from the Theodor Sehmer and Heidi Vollmoeller Collections and Including the Clive of India Treasure*. 2004.** Auction cat. Christie's, London, April 27, 2004.

***Islamic Art from India*. 1980.** Auction cat. Spink & Son, London, April 24–May 10, 1980.

**Issar, T. P. 1997.** *Goa Dourada: The Indo-Portuguese Bouquet*. Bangalore: published by the author.

**Ivanov, A. A., et al. 1984.** *Oriental Jewellery. From the Collection of the Special Treasury, the State Hermitage Oriental Department*. Moscow: Art.

## J

**Jackson, A., and A. Jaffer, eds. 2009.** *Maharaja: The Splendour of India's Royal Courts*. Exh. cat. London: V&A Publishing.

**Jacob, S. S., and T. H. Hendley. 1886.** *Jeypore Enamels*. London: W. Griggs.

**Jaffer, A. 1999.** "Tipú Sultán, Warren Hastings and Queen Charlotte: The Mythology and Typology of Anglo-Indian Ivory Furniture." *Burlington Magazine* 141, no. 1154 (May): 271–81.

———. **2001.** *Furniture from British India and Ceylon: A Catalogue of the Collections in the Victoria and Albert Museum and the Peabody Essex Museum*. London: V&A Publications; Salem, MA: Peabody Essex Museum.

———. **2002.** *Luxury Goods from India: The Art of the Indian Cabinet-Maker*. London: V&A Publications.

———. **2006.** *Made for Maharajas: A Design Diary of Princely India*. New York: Vendome Press.

———. **2009.** "Made for Maharajas: Jewellery Commissioned from the West by Indian Princes." *Hadeeth ad-Dar* 28: 38–42.

———, **ed. 2013.** *Beyond Extravagance: A Royal Collection of Gems and Jewels. The Al Thani Collection*. New York: Assouline Publishing.

**Jaffer, A., and M. A. Schwabe. 1999.** "A Group of Sixteenth-Century Ivory Caskets from Ceylon." *Apollo* 149, no. 445 (March): 3–14.

**Jaffer, A., and D. Swallow. 1998.** "Curzon's Ivory Chairs at Kedleston: A Puzzle of Patronage in Anglo-Indian Furniture." *Apollo* 147 (434): 35–39.

**Jagannathan, S. 1992.** "Jewellery." In *Arts and Crafts of Tamilnadu*, edited by N. Krishna, pp. 68–85. Ahmedabad: Mapin Publishing.

**Jain, J. 2000.** "Indian 'Folk Art': Tradition, Revival, and Transformation." In *2000: Reflections on the Arts in India*, edited by P. Pal, pp. 60–71. Mumbai: Marg Publications.

**Jain, J., and A. Aggarwala. 1989.** *National Handicrafts and Handlooms Museum, New Delhi*. Ahmedabad: Mapin Publishing.

**Jain, R. 2011.** *Rapture: The Art of Indian Textiles*. New Delhi: Niyogi Books.

**Jain-Neubauer, J. 2000.** *Feet & Footwear in Indian Culture*. Toronto and Ahmedabad: Bata Shoe Museum in association with Mapin Publishing.

**Jasanoff, M. 2005.** *Edge of Empire: Lives, Culture, and Conquest in the East, 1750–1850*. New York: Alfred A. Knopf.

**Jauhar (1832) 1970.** *Tezkereh al Vakiat* [Relation of occurrences]. Translated by C. Stewart. Reprint, Delhi: Kumar Brothers.

**Jayakar, P., and J. Irwin. 1956.** *Textiles and Ornaments of India: A Selection of Designs*. New York: Museum of Modern Art.

**Jenkins, M., and M. Keene. 1982.** *Islamic Jewelry in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art.

**Jones, O. (1856) 1995.** *The Grammar of Ornament*. London: Messrs Day and Son. Reprint, London: Studio Editions.

**Jordan, A. 1999.** "Exotic Renaissance Accessories: Japanese, Indian and Sinhalese Fans at the Courts of Portugal and Spain." *Apollo* 150, no. 453 (November): 25–35.

**Jose, R. T. 1990.** *Images of Faith: Religious Ivory Carvings from the Philippines*. Pasadena: Pacific Asia Museum.

**Juynboll, G. H. 1985.** "The Attitude towards Gold and Silver in Early Islam." In *Pots & Pans: A Colloquium on Precious Metals and Ceramics in the Muslim, Chinese and Graeco-Roman Worlds*, edited by M. Vickers, pp. 107–15. Oxford: Oxford University Press.

## K

**Kadoi, Y. 2013.** "Exchanges of Shapes, Exchanges of Materials: Arts of Jade in Islamic Eurasia." *Orientations* 44, no. 3 (April): 48–52.

**Kahlenberg, M. H. 1973.** "The Relationship between a Persian and an Indian Floral Velvet in the Los Angeles County Museum of Art Collection." *Los Angeles County Museum of Art Bulletin* 19 (2): 22–27.

**Kamal, H. 1966.** "Les verres européens fabriqués au XVIIIe et XIXe siècles à l'usage du Proche-Orient." Annales du 3e Congrès International d'Étude Historique du Verre, Damascus, 1964. *Journées Internationales du Verre* (Liège): 178–83.

**Kannal, D. H. 1987.** "Metalwares of Gujarat and Maharashtra." In *Decorative Arts of India*, edited by M. L. Nigam, pp. 267–74. Hyderabad: Salar Jung Museum.

**Kaoukji, S. 2017.** *Precious Indian Weapons and Other Princely Accoutrements*. London: Thames & Hudson in association with the al-Sabah Collection, Dar al-Athat al-Islamiyyah, Kuwait.

**Kapoor, S., and Freedman, A. 1997.** *Soul of the Artist: Drawings by Indian Masters from the 17th, 18th, and 19th Centuries*. New York: Art of the Past.

**Keall, E. J. 1992.** "Smokers' Pipes and the Fine Pottery Tradition of Hays." *Archaeopress* 22: 29–46.

———. **1993.** "One Man's Mede Is Another Man's Persian: One Man's Coconut Is Another Man's Grenade." *Muqarnas* 10: 275–85.

**Keating, J., and L. Markey. 2011.** "'Indian' Objects in Medici and Austrian-Habsburg Inventories." *Journal of the History of Collections* 23 (2): 283–300.

**Keene, M. 1981.** "The Lapidary Arts in Islam: An Underappreciated Tradition." *Expedition* 24 (1): 24–39.

———. **2001a.** "Medieval Islamic Jades: Pre-Timurid Islamic Jades." *Hadeeth ad-Dar* 12: 2–6.

———. **2001b.** "Some Regional Styles of Enamelling in the Mughal Period: Their Inheritances and Bequests." Paper presented at conference on "Treasury of the World: Jewelled Objects from Mughal India," British Museum, London, June 4.

———. **2004a.** "The *Kundan* Technique: The Indian Jeweller's Unique Artistic Treasure." In *Arts of Mughal India: Studies in Honour of Robert Skelton*, edited by R. Crill, S. Stronge, and A. Topsfield, pp. 190–202. Ahmedabad: Mapin Publishing in association with the Victoria and Albert Museum, London.

———. **2004b.** "Old World Jades outside China, from Ancient Times to the Fifteenth Century: Section One." *Muqarnas* 21: 193–214. Accessed January 12, 2019. https://www.jstor.org/stable/1523355.

———. **2004c.** "The Enamel Road, from Siena, Paris, London and Lisbon, Leads to Lucknow." *Jewellery Studies* 10: 99–126.

———. **2007.** "Jade." *Encyclopaedia Iranica Online*. Accessed January 12, 2019. http://www.iranicaonline.org/articles/jade-index.

**Keene, M., with S. Kaouki. 2001.** *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*. London: Thames & Hudson in association with the al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum.

**Keller, P.C. 1981.** "Emeralds of Colombia." *Gems & Gemology* 17 (2): 80–92.

**Kerr, R., and L.E. Mengoni. 2011.** *Chinese Export Ceramics*. London: V&A Publishing.

**Keverne, R. 1991.** *Jade*. London: Anness Publishing.

———. **2000.** *Roger Keverne: Fine and Rare Chinese Works of Art; Summer Exhibition*. London: Roger Keverne.

———. **2008.** *Roger Keverne: Fine and Rare Chinese Works of Art; Summer Exhibition*. London: Roger Keverne.

**Keverne, R., and M. Gillingham. 1997.** *The Kunstkammer: A Collector's Cabinet*. Exh. cat. London: published by the authors.

**Khalidi, O. 1999.** *Romance of the Golconda Diamonds*. Ahmedabad: Mapin Publishing.

**Khan, S.H. 1988.** "Army of the Rajputs: Sources of Recruitment and Mode of Remuneration." *Proceedings of the Indian History Congress* 49: 209–10.

———. **1992.** "Karkhanas of a Mughal Noble: Evidence from the Amber/Jaipur Records." *Proceedings of the Indian History Congress* 52: 432–38.

———. **1993.** "Organization of the Amber Atelier." *Proceedings of the Indian History Congress* 54: 304–10.

———. **1994.** "Organization of the Amber Pothikhana in the Early 18th Century." *Proceedings of the Indian History Congress* 55: 381–85.

———. **2000.** "Mughal Karkhanas at Amber: A Study of Animal Stables and Manufactories of Arms and Palanquins in the Eighteenth Century." *Islamic Culture* 74, no. 4 (October): 53–80.

———. **2015.** *Art and Craft Workshop under the Mughals: A Study of Jaipur Karkhanas*. Delhi: Primus Books.

**Khandalavala, K. 1960.** "A Consideration of the Metal Objects Found in the Kundanagar Hoard." *Lalit Kala* 7 (April): 29–75.

———. **1987.** "Indian Ivory Carvings." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 9–11. Hyderabad: Salar Jung Museum.

**Khare, M. 2005.** "The Wine-Cup in Mughal Court Culture—From Hedonism to Kingship." *Medieval History Journal* 8 (1): 143–88.

**Kipling, J.L. 1886a.** "The Brass and Copper Ware of the Punjab and Cashmere." *Journal of Indian Art* 1, no. 1: 1–8, pls. 1–11.

———. **1886b.** "Indian Ivory Carving." *Journal of Indian Art* 1, no. 7: 49–53.

———. **1888.** "The Industries of the Punjab." *Journal of Indian Art* 2, nos. 20, 23, 24.

**Kirkham, P., and S. Weber, eds. 2013.** *History of Design: Decorative Arts and Material Culture, 1400–2000*. New York: Bard Graduate Center; New Haven, CT: Yale University Press.

**Kisluk-Grosheide, D.O. 1988.** "Dutch Tobacco Boxes in the Metropolitan Museum of Art: A Catalogue." *Metropolitan Museum Journal* 23: 201–31.

**Klein, D., and W. Lloyd, eds. 1984.** *The History of Glass*. London: Ornis.

**Koch, E. 1988.** *Shah Jahan and Orpheus: The Pietre Dure Decoration and the Programme of the Throne in the Hall of Public Audience at the Red Fort of Delhi*. Graz, Austria: Akademische Druck.

**Kolsky, E. 2009.** "Tea, Labor, and Empire in India." In *Steeped in History: The Art of Tea*, edited by B. Hohenegger, pp. 204–15. Los Angeles: Fowler Museum at UCLA.

**Komaroff, L. 2011.** *Gifts of the Sultan: The Arts of Giving at the Islamic Courts*. Los Angeles: Los Angeles County Museum of Art.

———. **2016.** *Beauty and Identity: Islamic Art from the Los Angeles County Museum of Art*. Los Angeles: Los Angeles County Museum of Art.

**Koopman Rare Art. 2005.** *Silver from a Gilded Age*. Cambridge, UK: John Adamson for Koopman Rare Art.

**Kramrisch, S. 1959.** "Early Indian Ivory Carving." *Philadelphia Museum of Art Bulletin* 54, no. 261 (Spring): 55–66.

———. **1981.** *Manifestations of Shiva*. Exh. cat. Philadelphia: Philadelphia Museum of Art.

**Kramrisch, S., J.H. Cousins, and R. Vasudeva Poduval. 1948.** *The Arts and Crafts of Travancore*. Madras: Associated Printers.

**Krishna, A., ed. 1971.** *Chhavi: Golden Jubilee Volume*. Varanasi: Bharat Kala Bhavan.

———, **ed. 1981.** *Chhavi-2: Rai Krishnadasa Felicitation Volume*. Varanasi: Bharat Kala Bhavan.

———. **1987.** "A Brief Survey of Evolution of Floral Decorative Design in the Early Mughal Period and Its Relevance to the Early Patkas." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 12–31. Hyderabad: Salar Jung Museum.

**Krishna, N. 2004.** "Illustrations on a Jamadhar in Jodhpur Fort: In the Earliest Phase of the Marwar Painting Style?" In *The Ananda-Vana of Indian Art: Dr. Anand Krishna Felicitation Volume*, edited by N. Krishna and M. Krishna, pp. 332–42. Varanasi: Indica Books and Abhidha Prakashan.

**Krishna, N., and M. Krishna, eds. 2004.** *The Ananda-Vana of Indian Art: Dr. Anand Krishna Felicitation Volume*. Varanasi: Indica Books and Abhidha Prakashan.

**Krishnadas, R. 1971.** "The Pink Enameling of Banaras." In *Chhavi: Golden Jubilee Volume*, edited by A. Krishna, pp. 327–34. Varanasi: Bharat Kala Bhavan.

**Krishnaiah, G.G. 1987.** "Metal Lamps of South India with Special Reference to the Collection of the Salar Jung Museum." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 249–59. Hyderabad: Salar Jung Museum.

**Krishnan, G.P. 2007.** *The Divine Within: Art & Living Culture of India & South Asia*. Singapore: Asian Civilisations Museum.

**Kruijtzer, G. 2008.** "Identifying Animals in the Applied Arts of India's Deccan Plateau." *Aziatische Kunst* 38, no. 4 (December): 99–107.

**Ku, P., and P. Lee, eds. 1994.** *Alamkara: 5000 Years of Indian Art*. Singapore and Ahmedabad: National Heritage Board in association with Mapin Publishing.

**Kumar, N. 1988.** *The Artisans of Banaras: Popular Culture and Identity, 1880–1986*. Princeton, NJ: Princeton University Press.

**Kurz, O. 1973.** "Lion Masks with Rings in the West and in the East." *Scripta Hierosolymitana* 24: 22–41.

## L

**L'Hernault, F. 1990.** "A Personified Trident from the Cola Period." *Makaranda: Essays in Honour of Dr. James C. Harle*, Sri Garib Dass Oriental Series no. 105, edited by C. Picron-Bautze, pp. 201–6. Delhi: Sri Satguru Publications.

***La route des Indes. Les Indes et l'Europe: échanges artistiques et héritage commun 1650–1850.* 1998.** Bordeaux: Musée d'Aquitaine, Musée des Arts décoratifs.

***LACMA 50: Gifts on the Occasion of LACMA's 50th Anniversary.* 2016.** Los Angeles: Los Angeles County Museum of Art.

**Lahiri, N. 1995.** "Indian Metal and Metal-Related Artefacts as Cultural Signifiers: An Ethnographic Perspective." *World Archaeology* 27, no. 1 (June): 116–32.

**Lal, K. 1990.** *National Museum Collection: Bidri Ware*. New Delhi: National Museum.

**Landau, A., ed. 2015.** *Pearls on a String: Art in the Age of Great Islamic Empires*. Exh. cat. Baltimore, MD: Walters Art Museum in association with University of Washington Press, Seattle.

**Landman, N.H., P.M. Mikkelsen, R. Bieler, and B. Bronson. 2001.** *Pearls: A Natural History*. Exh. cat. New York: American Museum of Natural History.

**Latif, M. 1982.** *Bijoux Moghols/Mughal Jewellery*. Exh. cat. Brussels: Musées royaux d'Art et d'Histoire.

———. **1983.** *Joyaux et Saris de l'Inde*. Paris: Printemps Haussmann.

**Latif, M., H. Vaughan, S. Denisen, and K. Staubo. 1997.** *A Kaleidoscope of Colours: Indian Mughal Jewels from the 18th and 19th Centuries*. Exh. cat. Antwerp: Provincial Diamond Museum.

**Laufer, B. 1924.** *The Introduction of Tobacco in Europe, Leaflet 19 of the Chicago Field Museum of Natural History*. Chicago: Field Museum of Natural History.

**Leach, L.Y. 1986.** *Indian Miniature Paintings and Drawings: The Cleveland Museum of Art Catalogue of Oriental Art, Part One*. Cleveland: Cleveland Museum of Art.

———. **1995.** *Mughal and Other Indian Paintings from The Chester Beatty Library*. 2 vols. London: Scorpion Cavendish.

**Lee, S.E. 1949.** "An Early Pala Ivory." *Journal of the Indian Society of Indian Art* 17: 1–5.

**Leidy, D.P. 2006.** *Mother-of-Pearl: A Tradition in Asian Lacquer*. Exh. cat. New York: Metropolitan Museum of Art.

**Leigh, D. 2002.** *Decanters 1760–1930*. Buckinghamshire, UK: Shire Publications.

**Lentz, T.W., and G.D. Lowry. 1989.** *Timur and The Princely Vision: Persian Art and Culture in the Fifteenth Century*. Exh. cat. Los Angeles: Los Angeles County Museum of Art; Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution.

**Leth, A. 1982.** *Islamic Arms and Armour from Private Danish Collections*. Copenhagen: Davids Samling.

**Levenson, J.A., ed. 1993.** *The Age of the Baroque in Portugal*. Washington, D.C.: National Gallery of Art.

———. **2007.** *Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries*. 3 vols. Exh. cat. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution.

**Levin, C. 2005.** "*Hiranyasraj*. Classical Javanese Gold and the South Indian Jewellery Tradition." In *Icons in Gold: Jewelry of India from the Collection of the Musée Barbier-Mueller*, edited by L. Mattet, pp. 74–95. Geneva: Musée Barbier-Mueller.

**Li, T.J., and J.W. Hirx. 2000.** "A Carved Lacquer Ewer: Adaptations and Innovations in the Sixteenth Century." *Orientations* 31, no. 6 (June): 79–89.

**Lippe, A. 1970.** "Orissa Ivory Throne Leg." *The Freer Indian Sculptures*, pp. 41–46. Oriental Studies, no. 8. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution.

**Llewellyn-Jones, R. 1985.** *A Fatal Friendship: The Nawabs, the British and the City of Lucknow*. Oxford: Oxford University Press.

———. **1992.** *A Very Ingenious Man: Claude Martin in Early Colonial India*. Delhi: Oxford University Press.

———. **2003.** *A Man of the Enlightenment in Eighteenth-Century India: The Letters of Claude Martin 1766–1800*. Delhi: Permanent Black.

———, **ed. 2006.** *Lucknow: City of Illusion*. Munich: Prestel Verlag.

———. **2014.** *The Last King in India: Wajid Ali Shah, 1822–1887*. London: C. Hurst.

**Lohuizen-de Leeuw, J.E. van. 1959.** "Indian Ivories with Special Reference to a Mediaeval Throne Leg from Orissa." *Arts Asiatiques* 6 (3): 195–216.

**London, C.W., ed. 2000.** *The Arts of Kutch*. Mumbai: Marg Publications.

**Longair, S., and C. Sharp-Jones. 2013.** "The Attar Casket of Tipu Sultan." *East India Company at Home* (May). Accessed January 12, 2019. http://blogs.ucl.ac.uk/eicah/the-attar-casket-of-tipu-sultan/.

***Los Angeles County Museum of Art Annual Report 1994/95*. 1996.** Los Angeles: Museum Associates, Los Angeles County Museum of Art.

***Los Angeles County Museum of Art Annual Report 1996/97*. 1998.** Los Angeles: Museum Associates, Los Angeles County Museum of Art.

***Los Angeles County Museum of Art Annual Report 1997/98*. 1999.** Los Angeles: Museum Associates, Los Angeles County Museum of Art.

***Los Angeles County Museum of Art*. 2003.** New York: Thames & Hudson.

**Losty, J.P. 1982.** *The Art of the Book in India*. London: British Library.

———. **1990.** *Calcutta, City of Palaces: A Survey of the City in the Days of the East India Company, 1690–1858*. London: British Library.

———. **2014.** "Mughal Flower Studies and Their European Inspiration." *Asian and African Studies* (blog), British Library (March 14). Accessed January 12, 2019. https://blogs.bl.uk/asian-and-african/2014/03/mughal-flower-studies-and-their-european-inspiration.html.

**Lowden, J. 2013.** *Medieval and Later Ivories in The Courtauld Gallery: Complete Catalogue*. London: Courtauld Gallery in association with Paul Holberton Publishing.

**Lynch, B. 1987.** "The Near East, India." In *Ivory: An International History and Illustrated Survey*, edited by F. St. Aubyn, pp. 188–225. New York: Harry N. Abrams.

———. **n.d.** "Ivory." *Oxford Art Online. Indian subcontinent*, §VIII, 10.

## M

**Mack, J., ed. 1988.** *Ethnic Jewelry*. New York: Harry N. Abrams.

**Mackenzie, C., and I. Finkel, eds. 2004.** *Asian Games: The Art of Contest*. Exh. cat. New York: Asia Society.

**Maclagan, E.D. 1890.** *Monograph on the Gold and Silver Works of the Punjab 1888–9*. Lahore.

***Magnificent Mughal Jewels*. 1999.** Christie's, London, October 6, 1999.

**Mahmud, S.J. 1988.** *Metal Technology in Medieval India*. Delhi: Daya Publishing House.

**Majmudar, M.R. 1953–55.** "Inscribed Metal-ware Engraved with Mythological Scenes." *Bulletin of the Museum & Picture Gallery, Baroda* 10–11 (April–March): 39–51.

**Maldini, I. 2012.** "Design History of European Tea Cups and Saucers." Master's thesis, Vrije Universiteit Amsterdam. Accessed January 12, 2019. https://www.scribd.com/document/107589992/Report-of-the-Research-Findings.

**Mallebrein, C. 1984.** *Skulpturen aus Indien: Bedeutung und Form*. Munich: Staatliches Museum für Völkerkunde.

**Malleret, L. 1959.** "Les lapidaires et artisans du verre de Vîrampatnam." *Arts Asiatiques* 6 (2): 93–106.

**Manucci, N. (1907–8) 1989.** *Storia do Mogor*. 4 vols. Translated by W. Irvine. London: John Murray. Reprint, New Delhi: Atlantic.

**Marcos, M.M.E., and L.S. de González. 1997.** *Ivories from the Far Eastern Provinces of Spain and Portugal*. Monterrey, Mexico: Espejo de Obsidiana.

**Mariacher, G. 1961.** *Italian Blown Glass: From Ancient Rome to Venice*. New York: McGraw-Hill.

**Markel, S. 1987.** "Carved Jades of the Mughal Period." *Arts of Asia* 17 (6): 123–30.

———. **1988.** "Pair of [Rajasthani Silver] Doors." In *The Gilbert Collection of Gold and Silver*, by Timothy B. Schroder, pp. 644–46. Exh. cat. Los Angeles: Los Angeles County Museum of Art.

———. **1989.** "Jades, Jewels, and Objets d'Art." In *Romance of the Taj Mahal*, exh. publication by P. Pal, J. Leoshko, J.M. Dye III, and S. Markel, pp. 128–69. Los Angeles: Los Angeles County Museum of Art; London: Thames & Hudson.

———. **1990.** "Fit for an Emperor: Inscribed Works of Decorative Art Acquired by the Great Mughals." *Orientations* 21 (8): 22–36.

———, **ed. 1991a.** *Forts and Palaces of Rajasthan*. Ann Arbor, MI: American Committee for Southern Asian Art Color Slide Set; now available in the American Institute of Indian Studies, Center for Art and Archaeology, Gurgaon, Virtual Museum of Images and Sounds. Photographs by S. Markel. Accessed January 12, 2019. http://www.vmis.in.

———. **1991b.** "Indian and 'Indianate' Glass Vessels in the Los Angeles County Museum of Art." *Journal of Glass Studies* 33: 82–92.

———. **1991c.** "Stylistic Distinctions of Seventeenth-Century Mughal Jades." American Committee for South Asian Art Symposium V, Arthur M. Sackler Gallery, Washington, D.C., April 21.

———. **1992/93.** "Dagger of Aurangzeb." *At the Museum* 30–31: 15.

———. **1992a.** "Bidri Ware [in LACMA]: Lyric Patterns." In *Golconda and Hyderabad*, edited by S. Safrani, pp. 45–56. Bombay: Marg Publications.

———. **1992b.** "Inception and Maturation in Mughal Jades." In *The World of Jade*, edited by S. Markel, pp. 49–64. Bombay: Marg Publications.

———, **ed. 1992c.** *The World of Jade*. Bombay: Marg Publications.

———, **ed. 1992d.** *LACMA X: Indian Decorative Art*. Ann Arbor, MI: American Committee for South Asian Art Color Slide Project (set no. 10801).

———. **1993a.** "Correlating Paintings of Decorative Objects with Extant Examples: Correspondences and Issues." Association for Asian Studies, 45th Annual Meeting, Los Angeles, March 26.

———. **1993b.** "Luxury Arts of Lucknow." *Arts of Asia* 23 (2): 108–20.

———. **1993c.** "Western Imports and the Nature of Later Indian Glassware." *Asian Art* 6 (4): 34–59.

———. **1994a.** "Pearls in Mughal Culture." Association for Asian Studies, 46th Annual Meeting, Boston, March 26.

———. **1994b.** "Revision and Regionalism in South Asian Jade Production." American Committee for South Asian Art Symposium VI, Brooklyn Museum, March 23.

———. **1996a.** "Pictorial, Literary, and Technical Evidence for Mughal Lapidary Arts." Association for Asian Studies, 48th Annual Meeting, Honolulu, April 13.

———. **1996b.** "Portuguese Goa and the Art of Ivory." Lecture presented at the Americas Society, New York, April 16.

———. **1999.** "The Use of Flora and Fauna Imagery in Mughal Decorative Arts." In *Flora and Fauna in Mughal Art*, edited by S.P. Verma, pp. 25–35. Mumbai: Marg Publications.

———. **2000.** "Ivories of Goa: The Portuguese Heritage of India." Lecture presented at the Trammell & Margaret Crow Collection of Asian Art, Dallas, August 13.

———. **2001a.** "The Rome of the Orient: Cross-Cultural Influences in the Art of Goa." Lecture presented at the Los Angeles County Museum of Art, Los Angeles, February 20.

———. **2001b.** "Non-Imperial Mughal Sources for the Production of Jades and Jade Simulants in South Asia during the Eighteenth Century." Paper presented at conference on "Treasury of the World: Jewelled Objects from Mughal India," British Museum, London, June 5.

———. **2002.** "In Pursuit of the Intangible: Recent Exceptional Acquisitions of Southern Asian and Himalayan Art in the Los Angeles County Museum of Art." *Arts of Asia* 32, no. 4 (July–August): 24–40.

———. **2003.** "Correlating Paintings of Indian Decorative Objects with Extant Examples: Correspondences and Issues." *Asianart.com*. Accessed January 12, 2019. http://www.asianart.com/articles/markel/index.html.

———. **2004.** "Non-Imperial Mughal Sources for Jades and Jade Simulants in South Asia." *Jewellery Studies* 10: 68–75.

———. **2006a.** "Ivory Carving." In *Encyclopedia of India*, 2:315–17. 4 vols. Edited by S. Wolpert. Detroit: Thomson Gale.

———. **2006b.** "Metalware." In *Encyclopedia of India*, 3:112–16. 4 vols. Edited by S. Wolpert. Detroit: Thomson Gale.

———. **2006c.** "From Orissa to Madurai: Reattributions for a Group of Indian Ivory Sculptures in the Los Angeles County Museum of Art." In *Vanamālā: Festschrift Adalbert J. Gail*, edited by K. Bruhn and G. Mevissen, pp. 108–17. Berlin: Weidler.

———. **2008.** "Mughal Jades: A Technical and Sculptural Perspective." *Asianart.com*. Accessed January 12, 2019. http://www.asianart.com/articles/markel2/index.html#2.

———. **2010a.** "*Ramayana* and Related Imagery in the Los Angeles County Museum of Art." In *Ramayana in Focus: Visual and Performing Arts of Asia*, edited by G.P. Krishnan, pp. 102–11. Singapore: Asian Civilisations Museum.

———. **2010b.** "'This Blaze of Wealth and Magnificence': The Luxury Arts of Lucknow." In *India's Fabled City: The Art of Courtly Lucknow*, pp. 198–225. Los Angeles: Los Angeles County Museum of Art and DelMonico Books.

———. **2010c.** "The Dynastic History of Lucknow." In *India's Fabled City: The Art of Courtly Lucknow*, pp. 14–23. Los Angeles: Los Angeles County Museum of Art and DelMonico Books.

———. **2010d.** "Metalware from Pakistan in the Los Angeles County Museum of Art." *Pakistan Heritage* 2: 99–105.

———. **2012.** *El Universo de la India: Obras maestras del Museo de Arte del Condado de Los Ángeles* [India's universe: Masterworks of the Los Angeles County Museum of Art]. Santiago, Chile: Centro Cultural Palacio de la Moneda.

———. **2013.** "Kutch Silver: A Study of Stylistic Sources." Paper presented at "Across the South of Asia: A Symposium in Honor of Robert L. Brown." San Diego Museum of Art, January 18–20.

———. **2015.** "The Enigmatic Image: Curious Subjects in Indian Art." *Asianart.com* (July). Accessed January 12, 2019. http://www.asianart.com/articles/enigmatic/index.html.

———. **2016.** "Tureen with Cover." In *LACMA 50: Gifts on the Occasion of LACMA's 50th Anniversary*, pp. 98–99. Los Angeles: Los Angeles County Museum of Art.

———. **2018.** Review of Robert Elgood, *Rajput Arms & Armour: The Rathores & Their Armoury at Jodhpur Fort*. *Asianart.com*. Accessed January 12, 2019. http://asianart.com/articles/elgood/index.html.

———. **2020.** "Kutch Silver: A Study of Stylistic Sources." In *Across the South of Asia: A Volume in Honor of Prof. Robert L. Brown*, edited by R. DeCaroli and P.A. Lavy. New Delhi: D.K. Printworld.

**Markel, S., with T.B. Gude and contributions by Muzaffar Alam et al. 2010.** *India's Fabled City: The Art of Courtly Lucknow*. Exh. cat. Los Angeles: Los Angeles County Museum of Art and DelMonico Books.

**Markel, S., with T.B. Gude et al. 2011.** *Une cour royale en Inde: Lucknow (XVIIIe–XIXe siècle)*. Paris: Éditions de la Réunion des musées nationaux et du Grand Palais.

**Markevitch, E., ed. 1987.** *Indian Jewellery: Bijoux Indiens*. Exh. cat. Geneva: Buchdruckerei Stäfa.

**Maser, E.A., ed. 1971.** *Cesare Ripa: Baroque and Rococo Pictorial Imagery*. New York: Dover.

**Maskell, A. 1905.** *Ivories*. London: Methuen.

**Masood, T. 1989.** "Glazed Tiles from Mian Mir's Complex." *Lahore Museum Bulletin* 2, no. 1 (January–June): 45–51.

**Mathur, A.R. 2002.** *A Jewelled Splendour: The Tradition of Indian Jewellery*. New Delhi: Rupa Publications.

**Mathur, S. 2007.** *India by Design: Colonial History and Cultural Display*. Berkeley: University of California Press.

**Mattet, L., ed. 2005.** *Icons in Gold: Jewelry of India from the Collection of the Musée Barbier-Mueller*. Geneva: Musée Barbier-Mueller.

**Matthee, R. 2005.** *The Pursuit of Pleasure: Drugs and Stimulants in Iranian History, 1500–1900*. Princeton, NJ: Princeton University Press.

**Mayer, L.A. 1957–59.** "Sixteen Islamic Blades." *Bulletin of the Prince of Wales Museum* 6: 1–3.

———. **1962.** *Islamic Armourers and Their Works*. Geneva: Albert Kundig.

**Maynard, A. 1963.** "Chinese and Indian Jade Carvings in the Collection of Sir Isaac and Lady Wolfson." *Connoisseur* 153 (616): 85–89.

**McArthur, M. 2005.** *The Arts of Asia: Materials, Techniques, Styles*. London: Thames & Hudson.

**McConnell, A. 2004a.** "Early English Cut Glass: A New History." *Apollo* 159, no. 507 (May): 58–63.

———. **2004b.** *The Decanter: An Illustrated History of Glass from 1650*. Woodbridge, Suffolk: Antique Collectors' Club.

**McCully, M. 1972.** "The Indo-Portuguese Ivory Crucifix in the Yale University Art Gallery." *Yale University Art Gallery Bulletin* 34, no. 1 (November): 4–9.

**McGill, F. 2006.** *A Curious Affair: The Fascination between East and West*. San Francisco: Asian Art Museum of San Francisco.

**McGowan, A. 2005.** "'All That Is Rare, Characteristic or Beautiful'—Design and the Defense of Tradition in Colonial India 1851–1903." *Journal of Material Culture* 10 (3): 263–87.

**McHugh, J. 2012.** *Sandalwood and Carrion: Smell in Indian Religion and Culture*. New York: Oxford University Press.

**Meen, V. B., and A. D. Tushingham. 1968.** *Crown Jewels of Iran*. Toronto: University of Toronto Press.

**Meghani, K. 2017.** *Splendours of the Subcontinent: A Prince's Tour of India, 1875–6*. London: Royal Collection Trust.

**Mehendale, S. 1997.** "Begram: New Perspectives on the Ivory and Bone Carvings." PhD diss., University of California at Berkeley.

**Mehta, M. J. 1987.** "The Agate Industry of Cambay." In *Giridharaśri: Essays on Indology; Dr. G. S. Dikshit Felicitation Volume*, edited by A. V. Narasimha Murthy and K. V. Ramesh, pp. 109–22. Delhi: Agam Prakashan.

**Mehta, R. J. 1960.** *The Handicrafts and Industrial Arts of India*. Bombay: D. B. Taraporevala Sons.

**Meister, M. W., ed. 1988.** *Making Things in South Asia: The Role of Artist and Craftsman*, Proceedings of the South Asia Seminar IV, 1985–86. Philadelphia: University of Pennsylvania, Department of South Asia Regional Studies.

———. **2009.** "Exploring Kāfirkot: When Is a Rose Apple Not a Rose." *Pakistan Heritage* 1: 109–28.

**Melikian-Chirvani, A. S. 1982a.** *Islamic Metalwork from the Iranian World, 8th–18th Centuries*. Victoria and Albert Museum. London: Her Majesty's Stationery Office.

———. **1982b.** "Studies in Hindustani Metalwork: On Some Sultanate Stirrups." In *Art et société dans le monde Iranien*, edited by C. Adle. Paris.

———. **1982–83.** "Islamic Metalwork as a Source on Cultural History. Section II. The Making of Islamic Culture in India: The Evidence of Metalwork." *Arts and the Islamic World* 1 (1): 36–44, 78–80.

———. **1997.** "Precious and Semi-Precious Stones in Iranian Culture: Chapter I. Early Iranian Jade." *Bulletin of the Asia Institute*, n.s., 11: 123–73.

———. **1999.** "Sa'ida-ye Gilani and the Iranian Style Jades of Hindustan." *Bulletin of the Asia Institute*, n.s., 13: 83–140.

———. **2001.** "The Red Stones of Light in Iranian Culture. I. Spinels." *Bulletin of the Asia Institute*, n.s., 15: 77–110.

———. **2004.** "The Jewelled Objects of Hindustan." *Jewellery Studies* 10: 9–32.

***Memoirs of Faizabad (1772–1781/82): Being a Translation of "Tarikh-i-Farahbakhsh" of Muhammad Faiz Bakhsh, Part–I, Part–II*. (1889) 2004–5.** Translated by W. Hoey. Edited by H. A. Qureshi. Reprint, Lucknow: New Royal Book.

**Meyer, F. S. 1957.** *Handbook of Ornament*. Mineola, NY: Dover.

**Michell, G. 1995.** *Architecture and Art of Southern India*. The New Cambridge History of India 1:6. Cambridge: Cambridge University Press.

———. **2007.** *The Majesty of Mughal Decoration: The Art and Architecture of Islamic India*. New York: Thames & Hudson.

**Michell, G., and M. Zebrowski. 1999.** *Architecture and Art of the Deccan Sultanates*. The New Cambridge History of India 1:7. Cambridge: Cambridge University Press.

**Millar, A. T. 1977.** *Old Goa and the Trade in Chinese Porcelain*. Bombay: Ruby Printers.

**Miller, G. L. 2011.** "Common Staffordshire Cup and Bowl Shapes." Jefferson Patterson Park & Museum. Accessed January 12, 2019. https://apps.jefpat.maryland.gov/diagnostic/Post-Colonial%20Ceramics/Cup%20Shapes/Essay%20on%20Cup%20&%20Bowl%20Shapes.pdf.

**Milstein, R. 1991.** "Indian Jewellery in an Illustrated 'Âîn-i Akbarî." In *Jewellery and Goldsmithing in the Islamic World: International Symposium, The Israel Museum, Jerusalem, 1987*, edited by N. Brosh, pp. 105–12. Jerusalem: Israel Museum.

**Mittal, J. 1983.** "Indo-Islamic Metal and Glassware." In *An Age of Splendour: Islamic Art in India*, edited by K. Khandalavala, pp. 60–71. Bombay: Marg Publications.

———. **1986.** "Indian Painters as Designers of Decorative Art Objects in the Mughal Period." In *Facets of Indian Art: A Symposium Held at the Victoria and Albert Museum on 26, 27, 28 April and 1 May 1982*, edited by R. Skelton et al., pp. 243–52. London: Victoria and Albert Museum.

———, **ed. 2007.** *Sublime Delight Through Works of Art from Jagdish and Kamla Mittal Museum of Indian Art*. Hyderabad: Jagdish and Kamla Mittal Museum of Indian Art.

———. **2011.** *Bidri Ware and Damascene Work in Jagdish and Kamla Mittal Museum of Indian Art*. Hyderabad: Jagdish and Kamla Mittal Museum of Indian Art.

**Moreland, W. H., ed. 1931.** *Relations of Golconda in the Early Seventeenth Century*. London: Hakluyt Society.

**Moreland, W. H., and P. Geyl, trans. (1925) 1972.** *Jahangir's India: The Remonstrantie of Francisco Pelsaert*. Reprint, Delhi: Idarah-i Adabiyat-i Delli.

**Morero, E., H. Procopiou, R. Vargiolu, J. Johns, and H. Zahouani. 2013.** "Carving Techniques of Fatimid Rock Crystal Ewers (10–12th Cent. A. D.)." *Wear* 301: 150–56.

**Morley, G. 1971.** "On Applied Arts of India in Bharat Kala Bhavan." *Chhavi: Golden Jubilee Volume*, edited by A. Krishna, pp. 107–29. Varanasi: Bharat Kala Bhavan, Banaras Hindu University.

**Moura Carvalho, P. 2004a.** "'Rarities from Goa' at the Courts of Humayun, Akbar and Jahangir (1530–1627)." *Goa and the Great Mughal*, edited by J. Flores and N. Vassallo e Silva, pp. 98–115. Lisbon: Calouste Gulbenkian Foundation.

———. **2004b.** "What Happened to the Mughal Furniture? The Role of the Imperial Workshops, the Decorative Motifs Used, and the Influence of Western Models." Essays in Honor of J. M. Rogers. *Muqarnas* 21: 79–93.

———. **2008.** *Luxury for Export: Artistic Exchange between India and Portugal around 1600*. Exh. cat. Boston: Isabella Stewart Gardner Museum.

———. **2009.** "Enamel in the Islamic Lands." In *Enamels of the World, 1700–2000: The Khalili Collections*, edited by H. Williams, pp. 186–215. London: Khalili Family Trust.

**Moura Carvalho, P., with contributions by H. S. Cockrell and S. Vernoit. 2010.** *Gems and Jewels of Mughal India: Jewelled and Enamelled Objects from the 16th to 20th Centuries*. Vol. 17 of *The Nasser D Khalili Collection of Islamic Art*, general editor J. Raby. London: Nour Foundation in association with Azimuth Editions.

**Mrázek, J., and M. Pitelka. 2008.** *What's the Use of Art?: Asian Visual and Material Culture in Context*. Honolulu: University of Hawai'i Press.

**Mukharji, T. N. (1883a) 2010.** *A Hand-Book of Indian Products (Art-Manufactures and Raw Materials)*. Calcutta: J. Patterson, 1883. Reprint, Charleston, SC: Nabu Press.

———. **1883b.** *A Rough List of Indian Artware*. Calcutta.

———. **1885.** "Bidri Ware." *Journal of Indian Art* 1, no. 6: 41–44.

———. **1886.** "Bidri Ware." *Journal of Indian Art* 1, no. 13: 98.

———. **(1888) 2000.** *Art-Manufactures of India*. Calcutta: Superintendent of Government Printing. Reprints, New Delhi: Navrang, 1974; New Delhi: Aryan Books International.

**Mukhopadhyay, S. 1986.** "Some Aspects of Indian Jewellery." In *Rupanjali, In Memory of O. C. Gangoly*, edited by K. K. Ganguli and S. S. Biswas, pp. 231–34. Calcutta: O. C. Gangoly Memorial Society.

**Mumme, I. A. 1982.** *The Emerald: Its Occurrence, Discrimination, and Valuation*. Port Hacking, Australia: Mumme Publications.

**Murphy, V. 1971.** "Furniture in India." *Discovering Antiques* 65: 1541–44.

———. **1987.** "Origins of the Mughal Flowering Plant Motif." In *Vastra: The Fabric of Indian Art*, pp. 3–11. London: Indar Pasricha Fine Arts.

## N

**Nadeem Rezavi, S.A. 2013.** *Fathpur Sikri Revisited*. New Delhi: Oxford University Press.

**Nadelhoffer, H. 1984.** *Cartier: Jewelers Extraordinary*. New York: Harry N. Abrams.

**Nagaswamy, R. 1987.** "Temple Jewellery." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 187–93. Hyderabad: Salar Jung Museum.

**Naim, C.M. 2012.** "Interrogating 'The East,' 'Culture,' and 'Loss,' in Abdul Halim Sharar's *Guzashta Lakhna'u*." In *Indo-Muslim Cultures in Transition*, edited by A. Patel and K. Leonard, pp. 189–204. Leiden: Brill.

**Nalavala, N. 1999.** "Cartier: Jeweler to the Maharajas." *Traveler's India* 3 (4): 8–9.

**Nandagopal, C. 1987.** "The Traditional Jewellery of Karnataka." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 195–202. Hyderabad: Salar Jung Museum.

**Nandagopal, C., and V. Iyengar. 1997.** *Temple Treasures*. Vol. 1: *Ritual Utensils*. Vol. 2: *Temple Jewellery*. Bangalore: Crafts Council of Karnataka.

**Nandi, S. 1969.** "Art of Ivory in Murshidābād." *Indian Museum Bulletin* (January): 93–99.

**Naqvi, S.M. 1980.** "Bidri Ware with Special Reference to Its Collection in the State Museum, Lucknow." *Journal of Indian Museums* 36: 101–7.

**———. (1982) 2006.** *The Ashur Khanas of Hyderabad City*. Hyderabad: Bab-ul-Ilm Society.

**Nayeem, M.A. 2002.** *The Splendour of Hyderabad: Last Phase of an Oriental Culture (1591–1948 A.D.)* Bombay: Jaico Publishing House, 1987; revised ed., Hyderabad: Hyderabad Publishers.

**Necipoglu, G., and A. Payne, eds. 2016.** *Histories of Ornament: From Global to Local*. Princeton and Oxford: Princeton University Press.

**Neumann, A. 2000.** "The Identification and Treatment of Surfaces on a 17th-Century Indian Writing Desk." 2000 Wag Postprints-Philadelphia, Pennsylvania. Accessed January 12, 2019. http://www.wag-aic.org/2000/WAG_00_neumann.pdf.

**Nigam, M.L. 1976–77.** "A Rare Jade Book-Stand of Sultanate Period." *Salar Jung Museum Research Journal* 9–10: 15–20.

**———. 1978.** "Souvenirs from Indian Jade (Salar Jung Collection)." In *Glimpses of Wonder and Beauty—Indian Heritage*, Marg 31 (2): 51–58.

**———. 1979.** *Jade Collection in the Salar Jung Museum*. Hyderabad: Salar Jung Museum.

**———. 1983.** "The Mughal Jades of India." In *An Age of Splendour—Islamic Art in India*, edited by K. Khandalavala, pp. 76–83. Bombay: Marg Publications.

**———, ed. 1987a.** *Decorative Arts of India*. Hyderabad: Salar Jung Museum.

**———, ed. 1987b.** "The Chinese Ruler, Chi-en-Lung and His Association with the Indian School Jades." In *Decorative Arts of India*, edited by M.L. Nigam, pp. 33–37. Hyderabad: Salar Jung Museum.

**———, ed. (1999) 2001.** *Indian Jewellery*. New Delhi: Lustre Press, Roli Books. Reprint.

**———, ed. 2004.** "Fresh Light on the History of Indian Jade-Carving." In *Indian Art and Aesthetics: Endeavours in Interpretation*, edited by M.N. Tiwari and K. Giri, pp. 13–18. Guwahati, Assam: Indian Art History Congress in association with Aryan Books International, New Delhi.

**Nordlunde, J. 2009.** "Royal Katars of Bundi." *South Asian Studies* 25, no. 1: 131–37.

**———. 2013.** "How Old Is the Katar?" *Arms & Armour* 10, no. 1 (Spring): 71–80.

**———. 2016.** *A Passion for Indian Arms: A Private Collection*. Denmark: published by the author.

**Norman, V. 1971.** "Swords & Daggers." *Discovering Antiques* 65: 1554–55.

**Norman-Wilcox, G. 1961.** "An Indo-Portuguese Chair 'Of the True Black Blood'." *Los Angeles County Museum Bulletin of the Art Division* 13 (4): 9–15.

**North, A. 1985.** *An Introduction to Islamic Arms*. Owings Mill, MD: Stemmer House.

**North, A., and A. Spira. 1999.** *Pewter at the Victoria and Albert Museum*. London: V&A Publications.

## O

**O'Dwyer, M.F. 1889.** *Monograph on wood manufactures in the Punjab, 1887–88*. Lahore: "Civil and Military Gazette" Press.

**Okada, A. 1987.** "À propos d'un ivoire indien d'époque nâyakâ à sujet profane." *La Revue du Louvre et des musées de France* 3: 180–83.

**———. 1995.** *Le motif floral dans les tissus Moghols: Inde XVIIe et XVIIIe siècles*. Paris: Association pour l'étude et la documentation des textiles d'Asie.

**———. 2000a.** *Sculptures indiennes du musée Guimet*. Paris: Réunion des musées nationaux.

**———. 2000b.** *L'Inde des Princes: La donation Jean et Krishnâ Riboud*. Paris: Réunion des musées nationaux.

**Oldershaw, C. 2008.** *Gems of the World*. Buffalo, NY: Firefly Books.

**Orr, P. 1849.** *P. Orr and Sons, Manufacturing Jewellers, Gold and Silversmiths, to His Royal Highness The Prince of Wales by Special Appointment*. Madras.

**Osborne, H., ed. 1975.** *The Oxford Companion to the Decorative Arts*. Oxford: Oxford University Press.

**Overton, K. 2014.** "Vida de Jacques de Coutre: A Flemish Account of Bijapuri Visual Culture in the Shadow of Mughal Felicity." *The Visual World of Muslim India: The Art, Culture and Society of the Deccan in the Early Modern Era*, edited by L.E. Parodi, pp. 233–64. London and New York: I.B. Tauris.

## P

**Page, J.-A., ed. 2004.** *Beyond Venice: Glass in Venetian Style, 1500–1750*. Corning, NY: Corning Museum of Glass.

**Pal, M.K. 1970.** "Jewellery and Ornaments in India—A Historical Outline." *Census of India 1970*, series no. 1, paper no. 1. New Delhi.

**———. 1978.** *Crafts and Craftsmen in Traditional India*. New Delhi: Kanak Publications.

**Pal, P., ed. 1973.** *Islamic Art: The Nasli M. Heeramaneck Collection, Gift of Joan Palevsky*. Los Angeles: Los Angeles County Museum of Art.

**———. 1981.** *Elephants and Ivories in South Asia*. Los Angeles: Los Angeles County Museum of Art.

**———. 1986.** *Indian Sculpture*, vol. 1. Berkeley: University of California Press.

**———. 1988.** *Indian Sculpture*, vol. 2. Berkeley: University of California Press.

**———. 1990.** *Art of Tibet*. Los Angeles: Los Angeles County Museum of Art. Expanded ed.

**———. 1991.** "Gold Treasures: Los Angeles County Museum of Art." *The India Magazine of Her People and Culture* 12 (December): 78–79.

**———. 1993.** *Indian Painting*, vol. 1. Los Angeles and New York: Harry N. Abrams.

**———. 1997.** *Dancing to the Flute: Music and Dance in Indian Art*. Sydney, Australia: Art Gallery of New South Wales.

**———. 2003a.** *Asian Art at the Norton Simon Museum*, Vol. 1: *Art from the Indian Subcontinent*. New Haven, CT: Yale University Press.

**———. 2003b.** "Murshidabad: Capital of Fleeting Glory." *Bengal: Sites and Sights*, edited by P. Pal and E. Haque, pp. 134–51. Mumbai: Marg Publications.

**Pal, P., ed., with S. Mukherjee and R. Poddar. 2010.** *East Meets West: A Selection of Asian and European Art from the Tata Collection in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya: Formerly Prince of Wales Museum of Western India*. Mumbai: Marg Publications and Trustees, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya.

**Pal, P., and C. Glynn. 1973.** *Indian Paintings from Staff Collections*. Los Angeles: Los Angeles County Museum of Art.

**Pal, P., J. Leoshko, J.M. Dye III, and S. Markel. 1989.** *Romance of the Taj Mahal*. Los Angeles: Los Angeles County Museum of Art; London: Thames & Hudson.

**Pal, P., S. Markel, and J. Leoshko. 1993.** *Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection*. Los Angeles: Los Angeles County Museum of Art in association with Mapin Publishing.

**Pal, P., with F. Ames, S. Digby, G. J. Larson, and J. Siudmak. 2007.** *The Arts of Kashmir*. New York: Asia Society.

**Pant, G. N. 1978.** *Indian Archery*. Delhi: Agam Kala Prakashan.

———. **1978–83.** *Indian Arms and Armour*. 3 vols. New Delhi: Army Educational Stores. (Vol. 1, 1978; vol. 2, 1980; vol. 3, 1983.)

———. **1983.** "Indo-Islamic Arms and Armour." In *An Age of Splendour—Islamic Art in India*, edited by K. Khandalavala, pp. 52–59. Bombay: Marg Publications.

———. **1986.** "Ornamentation of Indian Arms and Armour." In *Rupanjali, In Memory of O.C. Gangoly*, edited by K. K. Ganguli and S. S. Biswas, pp. 219–30. Calcutta: O. C. Gangoly Memorial Society.

———, **ed. 1987.** *Classical Indian Decorative and Jewelry Arts*. Leningrad: Festival of India in the USSR.

———. **1989.** *Catalogue of Edged Arms and Armour in the Salarjung Museum, Hyderabad*. Hyderabad: Salarjung Museum.

**Parker, S. K. 2011.** "Are There 'Decorative Arts' in Asia?" In *Reading Asian Art and Artifacts: Windows to Asia on American College Campuses*, edited by P. K. Nietupski and Joan O'Mara, pp. 163–83. Bethlehem, PA: Lehigh University Press.

**Parks, F. (1850) 1999.** *Wanderings of a Pilgrim*. 2 vols. London: Pelham Richardson. Reprint, New Delhi: Munshiram Manoharlal.

**Parodi, L. E., ed. 2014a.** *The Visual World of Muslim India: The Art, Culture and Society of the Deccan in the Early Modern Era*. London and New York: I. B. Tauris.

———. **2014b.** "Bidri Ware and the New Mughal Order." In *The Visual World of Muslim India: The Art, Culture and Society of the Deccan in the Early Modern Era*, edited by L. E. Parodi, pp. 267–94. London and New York: I. B. Tauris.

**Parodi, L. E., J. H. Porter, F. D. Preusser, and Y. Pozeilov. 2010.** "Tracing the History of a Mughal Album Page in the Los Angeles County Museum of Art." *Asianart.com* (March). Accessed January 12, 2019. http://asianart.com/articles/mughal/index.html.

**Patel, A., and K. Leonard, eds. 2012.** *Indo-Muslim Cultures in Transition*. Leiden: Brill.

**Patel, H. K., with V. J. McDavid. 2011.** *Indian Silver during the Raj* (blog). Accessed January 12, 2019. http://silverfromindia1850-1920.blogspot.com/2011/08/introduction.html.

**Paterson, W. F. 1972.** "Archery in Moghul India: An Illustrated Manual of Instruction in the Collection of the Marquess of Bute." *Islamic Quarterly* 16 (1/2): 81–95.

**Pathak, S. K. 2008.** *Indian Silver*. New Delhi: Roli Books.

**Patnaik, N. 1985.** *A Second Paradise: Indian Courtly Life, 1590–1947*. Garden City, NY: Doubleday.

**Patterson, A. 2001.** "'A National Art and a National Manufacture': Grand Presentation Silver of the Mid-Nineteenth Century." *Journal of the Decorative Arts Society 1850 to the Present* (25): 59–73.

**Paul, E. 1995.** *'By My Sword and Shield': Traditional Weapons of the Indian Warrior*. New Delhi: Roli Books.

———. **2004.** *Arms and Armour: Traditional Weapons of India*. New Delhi: Roli Books.

**Pereira, J. 1995a.** *Baroque Goa: The Architecture of Portuguese India*. New Delhi: Books and Books.

———. **1995b.** *Portuguese Tiles from the National Museum of Azulejo, Lisbon*. London: Zwemmer; Lisbon: Instituto Português de Museus.

**Pereira, J., and P. Pal, eds. 2001.** *India & Portugal: Cultural Interactions*. Mumbai: Marg Publications.

**Peter Marks Gallery. 2000.** *40th Anniversary 1960–2000, 40 Selected Works*. New York: Peter Marks Gallery.

———. **n.d.** *Important Works of Indian and Southeast Asian Art*. New York: Peter Marks Gallery.

**Peterson, I. V. 1999.** "The Cabinet of King Serfoji of Tanjore: A European Collection in Early Nineteenth-Century India." *Journal of the History of Collections* 11 (1): 71–93.

**Phillips, P., ed. 1981.** *The Encyclopedia of Glass*. New York: Crown.

**Piacenti, K. A., S. Stronge, C. Del Mare, R. Sharma et al. 1996.** *Gioielli dall'India dai Moghul al Novecento*. Milan: La Rinascente.

**Pinder-Wilson, R. 1962.** "A Glass Huqqa Bowl." *British Museum Quarterly* 25 (3–4): 91–94.

**Pinder-Wilson, R., and W. Ezzy. 1976.** "Rock Crystal and Jade." In *The Arts of Islam*, pp. 119–30. Hayward Gallery, April 8–July 4. London: Arts Council of Great Britain.

**Pinto, M. H. M. 1991.** *Via Orientalis*. Portugal: Europalia.

**Pinto, M. H. M., et al. 1991.** *Van Goa Naar Lisboa: Indo-Portugese Kunst 16th–17th EEUW*. Portugal: Europalia.

**Piotrovsky, M. B. 1999.** *Arts of Islam: Heavenly Art, Earthly Beauty*. Amsterdam: Lund Humphries.

**Polier, Lt. Col. [A-L]. 1799.** "The Process of Making Attar, or Essential Oil of Roses." *Asiatic Researches* 1: 332–35.

**Porter, R., and M. Teich, eds. 1995.** *Drugs and Narcotics in History*. Cambridge: Cambridge University Press.

**Postel, M. 1989.** *Ear Ornaments of Ancient India*. Project for Indian Cultural Studies II. Bombay: Franco-Indian Pharmaceuticals.

**Poster, A. G. 1982.** *Indian and Southeast Asian Ivories: Selections from Local Collections*. Brooklyn: Brooklyn Museum.

**Prakash, O. 1984.** *The Dutch Factories in India 1617–1623: A Collection of Dutch East India Company Documents Pertaining to India*. New Delhi: Munshiram Manoharlal.

**Pressmar, E. 1982.** *Indische Ringe*. Frankfurt am Main: Insel Verlag.

**Priewe, S. 2012.** "'Ritual and Revelry: The Art of Drinking in Asia': An Exhibition at the British Museum." *Orientations* 43, no. 6 (September): 92–97.

**Prior, K., and J. Adamson. 2000.** *Maharajah's Jewels*. New York: Vendome Press.

**Puri, S. 1983.** "Mughal Jewellery." In *An Age of Splendour—Islamic Art in India*, edited by K. Khandalavala, pp. 84–87. Bombay: Marg Publications.

## Q

**Qaisar, A. J. (1982) 1998.** *The Indian Response to European Technology and Culture (A.D. 1498–1707)*. Delhi: Oxford University Press. Reprint, Delhi: Oxford University Press.

## R

**Rajagopalan, S. 1982.** *Old Goa*. 2nd ed. New Delhi: Archaeological Survey of India.

**Randall, R. H., Jr. 1985.** *Masterpieces of Ivory from the Walters Art Gallery*. New York: Hudson Hills Press in association with Walters Art Gallery, Baltimore, MD.

**Ranjan, A., and M. P. Ranjan, eds. 2009.** *Handmade in India: Crafts of India*. New York: Abbeville Press.

**Rawson, P. S. 1968.** *The Indian Sword*. London: Herbert Jenkins.

***Recent Acquisitions, 1992–1993*. 1993.** New York: Metropolitan Museum of Art.

**Redouté, P.-J. (1817–24) 1990.** *Les Roses*. 3 vols. Reprint, Secaucus, NJ: Wellfleet Press.

**Regunathan, S. 2007.** "Call of the Meenakar." *India Perspectives* (February): 26–31.

**Riazuddin, A. 1988.** *History of Handicrafts: Pakistan—India*. Islamabad: National Hijra Council.

**Riccardi-Cubitt, M. 1992.** *The Art of the Cabinet*. London: Thames & Hudson.

**Rich, V. A. 1987.** "Mughal Floral Painting and Its European Sources." *Oriental Art*, n.s., 33 (2): 183–89.

**Richardson, T., and N. Bennett. 2015.** *Indian Arms and Armour*. Leeds, UK: The Trustees of the Armouries.

**Ricketts, H. J. 1988.** *Splendeur des armes orientales*. Exh. cat. Translated, with additional information by P. Missillier. Paris: Acte Expo-EPAD.

**Ringsrud, R. 1986.** "The Coscuez Mine: A Major Source of Colombian Emeralds." *Gems & Gemology* 22 (2): 67–79.

**Ritsema van Eck, P.C., and H.M. Zijlstra-Zweers. 1993.** *Glass in the Rijksmuseum*. 2 vols. Zwolle: Waanders Uitgevers; Amsterdam: Rijksmuseum.

**Rivett-Carnac, J.H. 1902a.** "On Some Specimens of Indian Metal Work." *Journal of Indian Art and Industry* 9, no. 74: 33–39.

———. **1902b.** "Some Specimens of Indian Metal Work (II)." *Journal of Indian Art and Industry* 9, no. 78: 67–70.

**Rivett-Carnac, M. 1886.** "Copper Chambu or Sacrificial Vase from Benares." *Journal of Indian Art* 1, no. 10 (January): 72–76.

**Roberts, J., ed. 2002.** *Royal Treasures: A Golden Jubilee Celebration*. London: Royal Collection.

**Robinson, B.W., ed. 1988.** *Islamic Art in the Keir Collection*. London and Boston: Faber and Faber.

**Robinson, H.R. (1967) 2002.** *Oriental Armour*. New York: Walker. Reprint, Mineola, NY: Dover.

**Rogers, J.M., trans. and ed. 1987.** *The Topkapi Saray Museum: The Treasury*. Boston: Little, Brown.

———. **2010.** *The Arts of Islam: Treasures from the Khalili Collection*. New York: Overlook Press. Revised ed. of 2008 *The Arts of Islam: Treasures from the Nasser D. Khalili Collection*. Abu Dhabi.

**Rogers, M.B. 1972.** *Engagement Book: Iranian Art in the Seattle Art Museum*. Seattle: Seattle Art Museum.

**Rosen, E. 1974–75.** "The Begram Ivories." *Marsyas* 17: 39–48.

**Rosenberg, J. 2005–6.** "Bombay Pottery: A Fusion of Indian and Western Art Technologies." *Antiques & Art* 69 (August–February): 120–22.

**Rosenzweig, A. 1983.** "On the 'Rind' of Nephrite Jades." *Bulletin of the Friends of Jade* 3 (Fall): 70–73.

**Rothfarb, E. 1998.** *In the Land of the Taj Mahal: The World of the Fabulous Mughals*. New York: Henry Holt.

**Rötzer, K. 2014.** "Deccani Guns: Features and Ornamentation." In *The Visual World of Muslim India: The Art, Culture and Society of the Deccan in the Early Modern Era*, edited by L.E. Parodi, pp. 123–42. London and New York: I.B. Tauris.

**Roy, M. 2010.** "Origins of the Late Mughal Painting Tradition at Awadh." In *India's Fabled City: The Art of Courtly Lucknow*, pp. 165–85. Los Angeles: Los Angeles County Museum of Art and DelMonico Books.

———. **2013.** "Spectacular Firework Displays." *Asian and African Studies* (blog), British Library (July 4). Accessed January 12, 2019. http://blogs.bl.uk/asian-and-african/2013/07/spectacular-firework-displays.html.

**Roy, T. 1996.** "Home Market and the Artisans in Colonial India: A Study of Brass-Ware." *Modern Asian Studies* 30: 2 (May): 357–85.

———. **2007.** "Out of Tradition: Master Artisans and Economic Change in Colonial India." *Journal of Asian Studies* 66, no. 4 (November): 963–91.

———. **2008.** "Knowledge and Divergence from the Perspective of Early Modern India." *Journal of Global History* 3: 361–87.

**Royle, J.R. 1887.** *Report on the Indian Section of the Colonial and Indian Exhibition, 1886*. London: William Clowes and Sons.

**Rubin, I.E., ed. 1975.** *The Guennol Collection*. Vol. 1. New York: Metropolitan Museum of Art.

———. **1982.** *The Guennol Collection*. Vol. 2. New York: Metropolitan Museum of Art.

**Rushbrook Williams, L.F. (1958) 1999.** *The Black Hills: Kutch in History and Legend*. London: Weidenfeld and Nicolson, 1958. Reprint, Ahmedabad: Sahitya Mudranalaya.

**Ruswa, M.M.H. (1905) 1983.** *Umrao Jan Ada: Courtesan of Lucknow*. Translated by K. Singh and M.A. Husaini. Bombay: Orient Longmans, 1961. Reprint, Bombay: Disha Books.

## S

**Sahai, N.P. 2007.** "Crafts and Statecraft in Eighteenth-Century Jodhpur." *Modern Asian Studies* 41, no. 4 (July): 683–722.

**Sahai, Y. 1999.** "Reviving the Minakari Tradition." *Traveler's India* 3 (4): 6.

**Sanderson, G. (1910) 1983.** *The Arts and Antiquities of India: An Illustrated Selection*. 1910. Reprint, New Delhi: Cosmo Publications.

**Santos, L.M. 1993.** *Arte do Marfim: Do sagrado e da história na Coleção Souza Lima do Museu Histórico Nacional*. Rio de Janeiro: Centro Cultural Banco do Brasil and Museu Rio de Janeiro.

**Sāqi Must'ad Khan. (1947) 1986.** *Maāsir-i-'Ālamgiri*. Translated by J. Sarkar. Calcutta: Royal Asiatic Society, 1947. 2nd ed., New Delhi: Oriental Books.

**Saraf, D.N. 1982.** *Indian Crafts*. New Delhi: Vikas Publishing House.

**Sax, M. 2010–11.** "The Contribution of Science to Re-evaluate the Chinese Jade Collection in the British Museum." *Transactions of the Oriental Ceramic Society* 75: 83–92.

**Sax, M., Ambers, J., Meeks, N., and Canby, S. 2007.** "The Emperor's Terrapin." *British Museum Technical Research Bulletin* 1: 35–41.

**Scarce, J. 2004.** "A Splendid Harmony: Mughal Jewellery and Dress." *Jewellery Studies* 10: 33–40.

**Scheurleer, P.L. 1991.** *Hoofse Snuisterijen uit India*. Exh. cat. *Aziatische Kunst* 3 (September): 1–31.

**Schroder, T.B. 1988.** *The Gilbert Collection of Gold and Silver*. Los Angeles: Los Angeles County Museum of Art.

———. **2009.** *British and Continental Gold and Silver in the Ashmolean Museum*. 3 vols. Oxford: Ashmolean Museum.

**Schumann, W. (1977) 1984.** *Gemstones of the World*. Translated by E. Stern. German ed., Munich: BLV; English ed., New York: Sterling. Reprints, 1979.

**Seaton, Sir T. (1866) 1877.** *From Cadet to Colonel: The Record of a Life of Active Service*. 2 vols. London: Hurst and Blackett, 1866. Reprint, London: George Routledge and Sons.

**Seiwert, W.-D. 2010.** *Jewellery from the Orient: Treasures from the Dr. Bir Collection*. Stuttgart: Arnoldsche.

**"Selected Acquisitions: Department of South and Southeast Asian Art." 2002.** *Inside LACMA* 3, no. 1: 9, 16.

**Sen, S.N. 1983.** *Catalogue on Damascene and Bidri Art in the Indian Museum*. Calcutta: Indian Museum.

**Seyller, J.W., and W.M. Thackston. 2002.** *The Adventures of Hamza: Painting and Storytelling in Mughal India*. Washington, D.C.: Freer Gallery of Art, Arthur M. Sackler Gallery, Smithsonian Institution.

***Shahjahan-nama of Inayat Khan*. n.d.** Translated by Lieutenant Fuller. Unpublished manuscript. India Office Library Add. 30,777, fols. 1–562.

**Sharar, A.H. 1975.** *Lucknow: The Last Phase of an Oriental Culture*. Translated and edited by E.S. Harcourt and F. Hussain. Boulder, CO: Westview Press.

**Sharma, M. 2014.** *Socio-Cultural Life of Merchants in Mughal Gujarat (16th–17th Century)*. Gurgaon: Partridge India.

**Sharma, R.D., and M. Varadarajan. 2004.** *Handcrafted Indian Enamel Jewellery*. New Delhi: Roli Books.

**Sharma, Y. 2008.** "A House of Wonder:' Silver at the Delhi Durbar Exhibition of 1903." In *Delight in Design: Indian Silver for the Raj*, by V. Dehejia, with D. Khera, Y. Sharma, and W. Wilkinson, pp. 48–64. Ahmedabad: Mapin Publishing in association with Timeless Books; Ocean Township, NJ: Grantha.

———. **2017.** "Mughal Delhi on My Lapel: The Charmed Life of the Painted Ivory Miniature in Delhi, 1827–1880." In *Commodities and Culture in the Colonial World*, edited by S. Chaudhuri, J. McDonagh, B.H. Murray, and R. Sunder Rajan. London and New York: Routledge.

**Shastri, A.M. 1969.** *India as Seen in the Brhatsamhita of Varahamihira*. Delhi: Motilal Banarsidass.

**Shekar, R.R. 1999.** "Fabled Jewelry of the Nizams of Hyderabad." *Traveler's India* 3 (4): 11.

***Simon Ray: Indian & Islamic Works of Art; April 2007*. 2007.** Auction cat. Simon Ray, London.

***Simon Ray: Indian & Islamic Works of Art; November 2008*. 2008.** Auction cat. Simon Ray, London.

**Singh, C., ed. 2009a.** *Museums of Rajasthan*. Jaipur: Mapin Publishing in association with Jawahar Kala Kendra and Department of Archaeology and Museums, Rajasthan.

———. **2009b.** *Treasures of the Albert Hall Museum, Jaipur*. Jaipur: Department of Archaeology and Museums, Government of Rajasthan in association with Mapin Publishing, Ahmedabad.

**Singh, J. P. 1987.** "Jaipur Minakari: A Delicate Artistry." *Indologica–Jaipurensia* 1: 75–84.

**Singh, O. P. 1977.** *Surat and Its Trade in the Second Half of the 17th Century*. Delhi: University of Delhi.

**Sinopoli, C. M. 1993.** *Pots and Palaces: The Earthenware Ceramics of the Noblemen's Quarter of Vijayanagara*. New Delhi: Manohar Publications for American Institute of Indian Studies.

———. **2003.** *The Political Economy of Craft Production: Crafting Empire in South India, c. 1350–1650*. Reissued, Cambridge: Cambridge University Press, 2011.

**Skelton, R. 1962.** "Jades Moghols." *L'Oeil* 96: 42–47, 89.

———. **1966.** "The Shah Jahan Cup." *Victoria & Albert Museum Bulletin* 2, no. 3 (July): 109–10.

———. **1969.** *The Shah Jahan Cup*. London: Victoria and Albert Museum.

———. **1970.** "The European Impact on Mughal Art." *Europe and the Indies, The Era of the Companies 1600–1824*, pp. 32–35. London: British Broadcasting Corporation.

———. **1972a.** "A Decorative Motif in Mughal Art." *Aspects of Indian Art*, edited by P. Pal, pp. 147–52. Los Angeles: Los Angeles County Museum of Art.

———. **1972b.** "The Relations between the Chinese and Indian Jade Carving Traditions." In *The Westward Influence of the Chinese Arts from the 14th to the 18th Century*, edited by W. Watson, pp. 98–110. Colloquies on Art and Archaeology in Asia, no. 3. London: University of London, Percival David Foundation of Chinese Art, School of Oriental and African Studies.

———. **1978.** "Characteristics of Later Turkish Jade Carving." In *Proceedings of the Fifth International Congress of Turkish Art*, edited by G. Feher, pp. 795–807. Budapest: Akademiai Kiado.

———. **1991a.** "Islamic and Mughal Jades: The Jade-carving Tradition in Turkestan, Persia, Turkey and India." In *Jade*, edited by R. Keverne, pp. 272–95. London: Anness Publishing.

———. **1991b.** "Mannerist Jade-Carving During the 16th and 17th Centuries." In *Jade*, edited by R. Keverne, pp. 262–63. London: Anness Publishing.

———. **1996.** "Jade." *The Dictionary of Art*, 16: 527–29. Edited by J. Turner. New York: Grove Dictionaries.

———. **n.d.** "Jade, agate and crystal." *Oxford Art Online. Indian subcontinent*, §VIII, 11.

**Skelton, R., et al. 1982.** *The Indian Heritage: Court Life and Arts under Mughal Rule*. Exh. cat. London: Victoria and Albert Museum.

**Sleeman, Sir W. H. (1844) 1980.** *Rambles and Recollections of an Indian Official*. Revised annotated ed., edited by V. A. Smith, 1915. Reprints, Oxford University Press, Karachi, 1973.

———. **(1858) 2005.** *A Journey Through the Kingdom of Oude in 1849–1850*. 2 vols. London: Richard Bentley, 1858. Reprint, Boston: Elibron Classics.

**Smart, E. S. 1975–77.** "Fourteenth Century Chinese Porcelain from a Tughlaq Palace in Delhi." *Transactions of the Oriental Ceramic Society* 41: 199–230.

**Smart, E. S., and D. S. Walker. 1985.** *Pride of the Princes: Indian Art of the Mughal Era in the Cincinnati Art Museum*. Exh. cat. Cincinnati: Cincinnati Art Museum.

**Smith, J. P. 1991.** *Osler's Crystal for Royalty and Rajahs*. London: Mallett at Bourdon House.

**Smith, K. 2013.** "The Afterlife of Objects: Anglo-Indian Ivory Furniture in Britain." *East India Company at Home* (July 2013). Accessed January 12, 2019. http://blogs.ucl.ac.uk/eicah/files/2014/07/Ivory-Furniture-PDF-final-19.08.14.pdf.

**Smith, R. C. 1968.** *The Art of Portugal 1500–1800*. London: Weidenfeld and Nicolson.

**Smith, V. A. 1915.** "The Treasure of Akbar." *Journal of the Royal Asiatic Society*, pp. 231–43.

**Smith-Parr, G. n.d.-a** "Colonial-period decorative arts." *Oxford Art Online. Indian subcontinent*, §IX.

———. **n.d.-b** "Furniture." *Oxford Art Online. Indian subcontinent*, §VIII, 8.

**Speltz, A. 1959.** *The Styles of Ornament*. New York: Dover.

**Spillman, J. S. 2006.** *European Glass Furnishings for Eastern Palaces*. Corning, NY: Corning Museum of Glass.

**Spink, M., ed. 1986.** *Islamic Jewellery*. Spink & Son, London, April 15–May 9, 1986.

———. **1988.** *Islamic and Hindu Jewellery*. Spink & Son, London, April 13–May 6, 1988.

———. **1991.** "Silver Filigree from Cuttack." *Silver Society Journal* (Winter): 65.

**Srivastava, A. L. 1939.** *Shuja-ud-Daulah*, vol. 1, *1754–1765*. Calcutta: Midland Press.

———. **1945.** *Shuja-ud-Daulah*, vol. 2, *1765–1775*. Lahore: Minerva Book Shop.

———. **1954.** *The First Two Nawabs of Awadh*. 2nd ed. Agra: Shiva Lal Agarwala.

**St. Aubyn, F., ed. 1987.** *Ivory: An International History and Illustrated Survey*. New York: Harry N. Abrams.

**Stone, G. C. (1934) 1961.** *A Glossary of the Construction, Decoration and Use of Arms and Armor in All Countries and in All Times: Together with Some Closely Related Subjects*. Portland, ME: Southworth Press, 1934. Reprint, New York: Jack Brussel.

**Stronge, S. 1983.** "Aspects of Mughal Jewellery." *Vereniging van Vrienden der Aziatische Kunst Amsterdam* 13 (1): 10–13.

———. **1983–84.** "Mughal Jewellery." *Jewellery Studies* 1: 49–53.

———. **1985.** *Bidri Ware: Inlaid Metalwork from India*. London: Victoria & Albert Museum.

———. **1986.** "Jewels for the Mughal Court." *The Victoria and Albert Album* 5: 309–17.

———. **1987.** "Wonderland." *Ceramics: The International Journal of Ceramics and Glass* 5 (August): 48–53.

———. **1990a.** Introduction to *The Decorative Art of India*. New York: Portland House.

———. **1990b.** "Indian Jewellery and the West: Stylistic Exchanges 1750–1930." *South Asian Studies* 6: 143–55.

———. **1993/94.** "Colonel Guthrie's Collection: Jades of the Mughal Era." *Oriental Art* 39, no. 4 (Winter): 4–13.

———. **1995a.** "Indian Jewellery and the Great Exhibitions." In *The Jewels of India*, edited by S. Stronge, pp. 99–116. Mumbai: Marg Publications.

———, **ed. 1995b.** *The Jewels of India*. Mumbai: Marg Publications.

———. **1996a.** "Gold and Silver in 16th- and 17th-Century Mughal India." In *The Heritage of Rauluchantim*, pp. 62–81. Organized by N. Vassallo e Silva. Lisbon: Museu de São Roque.

———. **1996b.** "The Myth of the Timur Ruby." *Jewellery Studies* 7: 5–12.

———, **ed. 1999.** *The Arts of the Sikh Kingdoms*. London: V&A Publications.

———. **2001.** "Cartier and the East." *Jewellery Studies* 9: 65–77.

———. **2002.** *Painting for the Mughal Emperor: The Art of the Book 1560–1660*. London: V&A Publications.

———. **2004a.** "The Land of 'Mogor'." In *Goa and the Great Mughal*, edited by J. Flores and N. Vassallo e Silva, pp. 134–47. Lisbon: Calouste Gulbenkian Foundation.

———. **2004b.** "The Sublime Throne of the Mughal Emperors of Hindustan." *Jewellery Studies* 10: 52–67.

———. **2008a.** "The Minto Album and Its Decoration, c. 1612–1640." In *Muraqqa': Imperial Mughal Albums from The Chester Beatty Library, Dublin*, edited by J. Newland, pp. 82–105. Alexandria, VA: Art Services International.

———. **2008b.** "Decorative Arts in Mughal Painting." In *Muraqqa': Imperial Mughal Albums from The Chester Beatty Library, Dublin*, edited by J. Newland, pp. 188–97. Alexandria, VA: Art Services International.

———. **2009.** *Tipu's Tigers*. London: V&A Publishing.

———. **2010.** *Made for Mughal Emperors: Royal Treasures from Hindustan*. London: I. B. Tauris.

———. **2011a.** "Imperial Gifts at the Court of Hindustan." In *Gifts of the Sultan: The Arts of Giving at the Islamic Courts*, edited by L. Komaroff, pp. 171–83. Los Angeles: Los Angeles County Museum of Art.

———. **2011b.** "Mughal Tiles from the Reign of Shah Jahan." *Arts of Asia* 41, no. 6 (November–December): 133–38.

———. **2011–12.** "Jade at the Mughal Court in the 17th Century." *Transactions of the Oriental Ceramic Society* 76: 71–84.

———. **n.d.-a** "Glass." *Oxford Art Online. Indian subcontinent*, §VIII, 9.

———. **n.d.-b** "Jewellery." *Oxford Art Online. Indian subcontinent*, §VIII, 12.

———. **n.d.-c** "Metalwork." *Oxford Art Online. Indian subcontinent*, §VIII, 15.

**Stronge, S., N. Smith, and J.C. Harle. 1988.** *A Golden Treasury: Jewellery from the Indian Subcontinent*. Victoria and Albert Museum Indian Art Series. New York: Rizzoli.

**Stronge, S., with J. Whitley and A. Ferrari. 2015.** *Bejewelled Treasures: The Al Thani Collection*. London: V&A Publishing.

**Stubbs, L.M. 1902.** "Ivory Carving in the North-West Provinces and Oudh." *Journal of Indian Art and Industry* 9, nos. 70–80: 42–45.

***Sue Ollemans: Jade & Jewels; Mughal, South Indian and Chinese Jewellery, 12th Century–19th Century*. 2009.** London: Sue Ollemans.

***Sue Ollemans: Jewellery from India, China, Cambodia, Burma and Indonesia*. 2013.** London: Sue Ollemans.

***The Sunday Sale*. 2013.** Auction cat. Christie's, London, South Kensington, November 24, 2013.

**Swali, N., and H. Swali. 1984.** "Metamorphosis in Myth: Composite Animals Forms in Vaishnava Art." In *Symbols and Manifestations of Indian Art*, edited by S. Doshi, pp. 21–30. Bombay: Marg Publications.

**Swallow, D., S. Stronge, and R. Crill, eds. 1993.** "The Art of the Indian Courts. Miniature Painting and Decorative Arts." Translated by T. Koezuka. London: Victoria and Albert Museum; Kinki: NHK Kinki Media Plan.

**Swarup, S. 1996.** *Mughal Art: A Study in Handicrafts*. Delhi: Agam Kala Prakashan.

***Sweat of the Sun, Tears of the Moon: Gold and Emerald Treasures of Colombia*. 1981.** Exh. cat. Los Angeles: Natural History Museum of Los Angeles County.

**Swietochowski, M.L. 1987.** "Decorative Borders in Mughal Albums." In *The Emperors' Album: Images of Mughal India*, edited by S.C. Welch, A. Schimmel, M.L. Swietochowski, and W.M. Thackston, pp. 45–78. New York: Metropolitan Museum of Art.

**Symonds, R.W. 1934.** "Furniture from the Indies–I–III." *Connoisseur* 93, no. 393 (May): 283–89; 94, no. 395 (July): 38–44; 94, no. 396 (August): 111–19.

## T

**Tait, H., ed. 1987.** *7000 Years of Jewelry: An International History and Illustrated Survey from the Collections of the British Museum*. New York: Harry N. Abrams.

———. **1991.** *Glass: 5,000 years*. New York: Harry N. Abrams.

———. **2006.** *7000 Years of Jewelry: An International History and Illustrated Survey from the Collections of the British Museum*. Revised ed., Richmond Hill, Ontario: Firefly Books.

**Takeda, S.S., K.D. Spilker, and C.M. Esguerra. 2016.** *Reigning Men: Fashion in Menswear, 1715–2015*. Los Angeles: Los Angeles County Museum of Art; Munich: DelMonico Books-Prestel.

**Tan, L., with W. Edwards, G. Minissale, and G.P. Krishnan. 2002.** *Jewelled Treasures from the Mughal Courts*. Exh. cat. London: Islamic Art Society.

**Tardy. 1977.** *Les Ivoires par Tardy. Deuxième partie: Antiquité, Islam, Indie, Chine, Japon, Afrique Noire, Regions Polaires, Amérique*. Paris: Tardy.

**Tavernier, J.B. (1925) 1977.** *Travels in India by Jean-Baptiste Tavernier, Baron of Aubonne*. 2 vols. Translated by V. Ball. 2nd ed. Edited by W. Crooke. London. Reprint, New Delhi: Oriental Books.

**Teng Shu-p'ing. 1983.** *Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*. Exh. cat. Translated by D.M. Kamen. Taipei: National Palace Museum.

———. **2004.** "On the Eastward Transmission of Islamic-style Jades during the Ch'ien-lung and Chia-ch'ing Reigns." *National Palace Museum Bulletin* 37, no. 2 (September): 25–138.

———. **2007.** *Exquisite Beauty, Islamic Jades*. Exh. cat. Taipei: National Palace Museum.

———. **2015a.** "Inheritance and Innovation: Retrospects and Prospects in the Study of Islamic Jades in the National Palace Museum." *National Palace Museum Bulletin* 47–48: 7–20.

———. **2015b.** *Treasures from Across the Kunlun Mountains: Islamic Jades in the National Palace Museum Collection*. Taipei: National Palace Museum Bulletin.

**Terlinden, C. 1987.** *Mughal Silver Magnificence (XVI–XIXth C.)*. Exh. cat. Brussels: Antalga.

**Terry, E. 1622.** *A Voyage to East-India (presented in manuscript form to Prince Charles of Wales in 1622)*; 1st ed., London, 1655; 2nd ed., London: Printed for J. Wilkie et al., *1777*.

**Thackston, W.M., trans. and ed. 1996.** *The Baburnama: Memoirs of Babur, Prince and Emperor*. New York: Oxford University Press; Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution.

———. **1999.** *The Jahangirnama: Memoirs of Jahangir, Emperor of India*. New York: Oxford University Press; Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution.

———. **2015–16.** *The History of Akbar*. Murty Classical Library of India. Vols. 1 and 2. Cambridge, MA: Harvard University Press.

**Thakkar, J. 2004.** *Naqsh: The Art of Wood Carving in Traditional Houses of Gujarat; A Focus of Ornamentation*. Ahmedabad: School of Interior Design, Centre for Environmental Planning & Technology.

**Thomas, E. 1875.** "Note on a Jade Drinking Vessel of the Emperor Jahangir." *Journal of the Royal Asiatic Society of Great Britain and Ireland* 7 (2): 384–89.

**Thompson, C.J.S. 1934.** "The Origin and Development of Spectacles." *Connoisseur* 94, no. 398 (October): 231–39.

**Thorpe, W.A. 1929.** *A History of English and Irish Glass*. London: Medici Society.

**Tillotson, G.H.R. 1987.** *The Rajput Palaces: The Development of an Architectural Style*. New Haven, CT: Yale University Press.

———. **1989.** *The Tradition of Indian Architecture: Continuity, Controversy, and Change since 1850*. New Haven, CT: Yale University Press.

———. **(2006) 2014.** *Jaipur Nama: Tales from the Pink City*. Gurgaon: Penguin Books India. Reprint.

**Tiwari, M.N., and K. Giri, eds. 2004.** *Indian Art and Aesthetics: Endeavours in Interpretation*. Guwahati, Assam: Indian Art History Congress in association with Aryan Books International, New Delhi.

**Tod, J. (1920) 1971.** *Annals and Antiquities of Rajasthan or the Central and Western Rajput States of India*. 3 vols. Edited by W. Crooke. London: Oxford University Press. Reprint, Delhi: Motilal Banarsidass.

**Topsfield, A. 2001.** *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*. Artibus Asiae Suppl. 44. Zurich: Museum Rietberg.

———, **ed. 2004.** *In the Realm of Gods and Kings: Arts of India*. London: Philip Wilson.

———. **2008.** *Paintings from Mughal India*. Oxford: Bodleian Library.

———. **2012.** *Visions of Mughal India: The Collection of Howard Hodgkin*. Exh. cat. Oxford: Ashmolean Museum.

**Trivedi, M. (2010) 2013.** *The Making of Awadh Culture*. Delhi: Primus Books. Reprint.

**Trusted, M. 2013.** *Baroque & Later Ivories*. London: V&A Publishing.

***The Tuzuk-i-Jahangiri*. (1909–14) 1978.** 2 vols. Translated by A. Rogers. Edited by. H. Beveridge. 3rd ed. Delhi: Munshiram Manoharlal.

**Twilley, J. 1992.** "Scientific Description and Technical Analysis of Jades." In *The World of Jade*, edited by S. Markel, pp. 109–24. Bombay: Marg Publications.

***Two Thousand Years of Indian Art*. 1982.** Festival of India Great Britain. London: Spink & Son.

## U


**Ujfalvy, Ch.-E. de. 1883.** *Les Cuivres anciens du Cachemire*. Paris: Ernest Leroux.

**Um, N. 2015.** "Chairs, Writing Tables, and Chests: Indian Ocean Furniture and the Postures of Commercial Documentation in Coastal Yemen, 1700–40." *Art History* (September): 718–31.

———. **2018.** "Nested Containers for Maritime Journeys: Tools of Aromatic Diplomacy around the Late Seventeenth- and Early Eighteenth-Century Indian Ocean." *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 25, no. 2 (Fall–Winter): 199–223.

**Untracht, O. 1957.** *Enameling on Metal*. New York: Greenberg; Philadelphia: Chilton Book Co.

———. **1963.** "The Ornaments of India, Nepal, and Tibet." *The Art of Personal Adornment*, pp. 6–9. Exh. cat. New York: Museum of Contemporary Crafts.

———. **1968.** *Metal Techniques for Craftsmen: A Basic Manual for Craftsmen on the Methods of Forming and Decorating Metals*. Garden City, NY: Doubleday.

———. **1980.** "The Body Encrusted: Traditional Jewelry from India." *American Craft* (August/September): 42–49.

———. **1982.** *Jewelry Concepts and Technology*. Garden City, NY: Doubleday; London: Robert Hall.

———. **1987.** "Indian Silver." In *Mughal Silver Magnificence (XVI–XIXth C.)*, edited by C. Terlinden, pp. 27–50. Exh. cat. Brussels: Antalga.

———. **1988a.** "The Nava-ratna." In *Islamic and Hindu Jewellery*, edited by M. Spink, pp. 17–30.

———. **1988b.** "[Jewellery of] India" and "Materials and Techniques [of Jewellery Making]." In *Ethnic Jewelry*, edited by J. Mack, pp. 65–93, 173–99. New York: Harry N. Abrams.

———. **1990.** Review of S. Stronge et al., *A Golden Treasury: Jewellery from the Indian Subcontinent*. *Jewellery Studies* 4: 89–92.

———. **1995.** "Swami Jewellery: Cross-Cultural Ornaments." In *The Jewels of India*, edited by S. Stronge, pp. 117–32. Mumbai: Marg Publications.

———. **1997.** *Traditional Jewelry of India*. New York: Harry N. Abrams.

———. **1998.** *India: A Jewelry Spectrum*. Exh. cat. New York: Bard Graduate Center for Studies in the Decorative Arts.

———. **1999.** "South Indian Ornament: Sacred and Secular." *Oriental Art* 45, no. 2 (Summer): 82–95.

———. **2005.** "Unique Vernacular Ornaments" and "The Indian Goldsmith." In *Icons in Gold: Jewelry of India from the Collection of the Musée Barbier-Mueller*, edited by L. Mattet, pp. 40–61, 62–73. Geneva: Musée Barbier-Mueller.

**Untracht, O., M. Parpola, and A. Parpola. 1993.** *Metal Marvels: South Asian Handworks*. Exh. cat. Porvoo, Finland: Porvoo Museum.


## V


**van den Bergh, J. 2013.** *Indian Ivory*. London: Joost van den Bergh.

**Van Gelder, B. 2018a.** *Traditional Indian Jewellery: Beautiful People*. Woodbridge, Suffolk: ACC Art Books.

———. **2018b.** *Traditional Indian Jewellery: The Golden Smile of India*. Woodbridge, Suffolk: ACC Art Books.

**Vanina, E. 2004.** *Urban Crafts and Craftsmen in Medieval India (Thirteenth–Eighteenth Centuries)*. New Delhi: Munshiram Manoharlal.

**Varma, D.N. 1987.** "Visakhapatnam Ivory Carving." In *Decorative Arts of India*, edited by M. L. Nigam, pp. 225–30. Hyderabad: Salar Jung Museum.

———. **1989.** "Vicissitude of Visakhapatnam and Its Ivory Craft." In *Ajaya-Sri: Recent Studies in Indology, Prof. Ajay Mitra Shastri Felicitation Volume*, edited by D. Handa, pp. 543–48. 2 vols. Delhi: Sundeep Prakashan.

**Varney, R. J. 1958.** "Enamelling in Rajasthan." *Roopa-Lekha* 29, no. 1 and 2 (December): 31–39.

**Vassallo e Silva, N. 1993.** "The Portuguese Gem Trade in the Sixteenth Century." *Jewellery Studies* 6: 19–28.

———. **1995.** "Jewels and Gems in Goa from the Sixteenth to the Eighteenth Century." In *The Jewels of India*, edited by S. Stronge, pp. 53–62. Bombay: Marg Publications.

———. **1996a.** "The Art of the Goldsmith in Portuguese India." In *The Heritage of Rauluchantim*, pp. 16–29. Organized by N. Vassallo e Silva. Lisbon: Museu de São Roque.

———. **1996b.** "Gold, Ivory, Crystal and Jade: Precious Objects from Goa and Ceylon." In *The Heritage of Rauluchantim*, pp. 170–84. Organized by N. Vassallo e Silva. Lisbon: Museu de São Roque.

———. **2002.** "Jewels 'in gold and stones from Ceylon'." *Oriente* 2: 23–36.

———. **2004a.** "Precious Stones, Jewels and Cameos: Jacques de Coutre's Journey to Goa and Agra." In *Goa and the Great Mughal*, edited by J. Flores and N. Vassallo e Silva, pp. 116–33. Lisbon: Calouste Gulbenkian Foundation.

———. **2004b.** "The Treasury of Sultan Bahadur of Gujarat: Notes for the Study of Northern Indian Jewellery in the Sixteenth Century." In *Arts of Mughal India: Studies in Honour of Robert Skelton*, edited by R. Crill, S. Stronge, and A. Topsfield, pp. 168–75. Ahmedabad: Mapin Publishing in association with the Victoria and Albert Museum, London.

———. **2004c.** "Jewels for the Great Mughal: Goa a Centre of the Gem Trade in the Orient." *Jewellery Studies* 10: 41–51.

**Vassallo e Silva, N., and H. Trnek, eds. 2001.** *Exotica: The Portuguese Discoveries and the Renaissance Kunstkammer*. Exh. cat. Lisbon: Calouste Gulbenkian Foundation; Vienna: Kunsthistorisches Museum.

**Vassallo e Silva, N., et al. 1996.** *The Heritage of Rauluchantim*. Lisbon: Museu de São Roque.

**Veenendaal, J. (1985).** *Furniture from Indonesia, Sri Lanka and India during the Dutch Period*. Delft: Volkenkundig Museum Nusantara.

**Verma, S. P. 1975.** "Wine-Pots at the Mughal Court (in the Sixteenth Century)." *Medieval India Quarterly* 3 (1975): 67–79.

———. **2009a.** *Interpreting Mughal Painting: Essays on Art, Society, and Culture*. New Delhi: Oxford University Press.

———. **2009b.** "Technology in Mughal India: Evidence of Mughal Painting." *Interpreting Mughal Painting*, pp. 137–48. New Delhi: Oxford University Press.

———. **2009c.** "Firearms in Sixteenth-Century India: A Study Based on Mughal Paintings of Akbar's Period." In *Interpreting Mughal Painting*, pp. 149–56. New Delhi: Oxford University Press.

———. **2012.** "Food and Use of Tobacco." In *Ordinary Life in Mughal India: The Evidence from Painting*, pp. 21–23. New Delhi: Aryan Books International.

**Verma, T. 1994.** *Karkhanas under the Mughals from Akbar to Aurangzeb: A Study in Economic Development*. Delhi: Pragati Publications.

**Viens, T. L. 2019.** "Mughal Lapidaries and the Inherited Modes of Production." In *Gems in the Early Modern World: Europe's Asian Centuries*, edited by M. Bycroft and S. Dupré, pp. 259–79. Cham, Switzerland: Palgrave Macmillan.

**Virtue, G. (1851) 1970.** *The Crystal Palace Exhibition Illustrated Catalogue, London 1851*. In *The Art Journal*. Reprint, with a new introduction by J. Gloag. New York: Dover.

**Vogel, J. Ph. 1920.** *Tile Mosaics of Lahore Fort*. Calcutta: Government of India.

**Von Folsach, K. 1990.** *Islamic Art: The David Collection*. Copenhagen: The David Collection.

———. **2001.** *Art from the World of Islam in The David Collection*. Copenhagen: The David Collection.

———. **2003.** "A Number of Pigmented Wooden Objects from the Eastern Islamic World." *Journal of The David Collection* 1:73–96.

**Von Kerssenbrock-Krosigk, D., ed. 2008.** *Glass of the Alchemists: Lead Crystal–Gold Ruby, 1650–1750*. Corning, NY: Corning Museum of Glass.

**Von Lixfeld, T. 1998.** *The Lotus Exhibition: Aristocratic Adornments of India, 3rd Century B.C. to 20th Century*. Exh. cat. Bowers Museum of Cultural Art, Santa Ana; Kapa'a, HI: Lotus Foundation.

**Von Saldern, A. 1980.** *Glass 500 B.C. to A.D. 1900: The Hans Cohn Collection, Los Angeles, Cal*. Mainz on Rhine: Philipp von Zabern.

**Voysey, H. 1825.** "On the Building Stones and Mosaic of Akberabad or Agra." *Asiatic Researches* 15: 429–35.

**Vyas, S. M. 2012.** *When Jewellery Speaks: Celebrating the Tradition of Kundan Minakaari*. Jaipur: Diamond World.

## W


**Walker, D. 1997.** *Flowers Underfoot: Indian Carpets of the Mughal Era*. New York: Metropolitan Museum of Art.

**Ward, R. 1993.** *Islamic Metalwork*. New York: Thames & Hudson.

**Ward-Jackson, P. 1967.** "Some Main Streams and Tributaries in European Ornament from 1500 to 1750." *Victoria & Albert Museum Bulletin* 3: 58–71, 90–103, 121–34.

**Wardle, Sir T. 1886.** *Colonial and Indian Exhibition, 1886: Empire of India; Special Catalogue of Exhibits by the Government of India and Private Exhibitors*. London: William Clowes & Sons.

**Watt, Sir George. 1892.** *A Dictionary of the Economic Products of India*. 6 vols. London: W.H. Allen; Calcutta: Office of the Superintendent of Government Printing, India.

———. **(1903) 1987.** *Indian Art at Delhi 1903: Being the Official Catalogue of the Delhi Exhibition 1902–1903*. Calcutta; Superintendent of Government Printing, 1903. Reprint, Delhi: Motilal Banarsidass.

———. **1908.** *The Commercial Products of India: being an abridgment of "The dictionary of the economic products of India."* London: Published under the authority of His Majesty's Secretary of State for India in Council. Reprint, London: John Murray.

**Weihreter, H. 1993.** *Schätze der Menschen und Götter; Alter Goldschmuck aus Indian*. Burgrieden-Rot, Germany: Museum Villa Rot.

———. **1997.** *Blumen des Paradieses: Der Fürstenschmuck Nordindiens*. Graz, Austria: Akademische Druck-u. Verlagsanstalt.

**Welch, S.C. 1963.** *Art of Mughal India*. Exh. cat. New York: Asia House Gallery.

———. **1978.** *Imperial Mughal Painting*. New York: George Braziller.

———. **1985.** *India: Art and Culture, 1300–1900*. Exh. cat. New York: Metropolitan Museum of Art.

———. **1986.** "A Lion-King's Lion." In *Dimensions of Indian Art: Pupul Jayakar Seventy*, edited by L. Chandra and J. Jain, pp. 577–80. 2 vols. Delhi: Agam Kala Prakashan.

**Welch, S.C., A. Schimmel, M.L. Swietochowski, and W.T. Thackston. 1987.** *The Emperors' Album: Images of Mughal India*. New York: Metropolitan Museum of Art.

**Wiest, F.K. 1979.** "The Sword of Islam: Edged Weapons of Mohammedan Asia." *Arts of Asia* 9, no. 3 (May–June): 73–82.

**Wigington, R. 1992.** *The Firearms of Tipu Sultan 1783–1799*. Hatfield, England: John Taylor Book Ventures.

**Wilkinson, J.V.S. 1934.** "Shah Jahan's Drinking Vessel." *Burlington Magazine* 64: 187.

**Wilkinson, W.R.T. 1973.** *Indian Colonial Silver: European Silversmiths in India (1790–1860) and Their Marks*. London: Argent Press.

———. **1975.** *A History of Hallmarks*. Revised and updated ed. London: Queen Anne Press.

———. **1987a.** "Colonial Silver." In *Mughal Silver Magnificence (XVI–XIXth C.)*, edited by C. Terlinden, pp. 183–87. Exh. cat. Brussels: Antalga.

———. **1987b.** *The Makers of Indian Colonial Silver 1760–1860: European Goldsmiths, Silversmiths, Jewellers, Watchmakers and Clockmakers in India and Their Marks*. London: W.R.T. Wilkinson.

———. **1999.** *Indian Silver 1858–1947: Silver from the Indian Sub-Continent and Burma Made by Local Craftsmen in Western Forms*. London: W.R.T. Wilkinson.

———. **2008a.** *Reflecting Power: Three Schools of Indian Silver*. Sale cat. Indar Pasricha Fine Arts, London.

———. **2008b.** "Lucknow Tureen: Stylistic Appraisal." London, August 7, 2008. Unpublished manuscript.

**Wilkinson, W.R.T., and M.-L. Hawkins. 2000.** "Kutchi Silver: A Meeting of East and West." In *The Arts of Kutch*, edited by C.W. London, pp. 136–45. Mumbai: Marg Publications.

**Williams, E.A. 2010.** *The Gilbert Collection at the Los Angeles County Museum of Art*. Los Angeles: Los Angeles County Museum of Art.

———. **2011.** "Serving in Style on Three Continents." LACMA Unframed (February 22). Accessed January 12, 2019. http://unframed.lacma.org/2011/02/22/serving-in-style-on-three-continents.

**Williams, J., and K. Tsuruta. 2007.** *Kingdom of the Sun: Indian Court and Village Art from the Princely State of Mewar*. San Francisco: Asian Art Museum of San Francisco, Chong-Moon Lee Center for Asian Art and Culture.

**Williamson, T.O. 1810.** *The East India Vade-Mecum; or, Complete Guide to Gentlemen Intended for the Civil, Military, or Naval Service of the Hon. East India Company*. 2 vols. London: Black, Parry and Kingsbury.

**Willis, M. 1998.** "Early Indian Ivory." *Arts of Asia* 28, no. 2 (March–April): 112–19.

**Wilson, H. 2011.** *Pattern and Ornament in the Arts of India*. London: Thames & Hudson.

———. **2016.** *The Floral Patterns of India*. London: Thames & Hudson.

**Wilson, M. 2008–9.** "1760: An Important Year in the Production of Chinese Jade." *Transactions of the Oriental Ceramic Society* 73: 51–59.

**Woodward, C.M., and F.W. Robinson, eds. 1985.** *A Handbook of the Museum of Art: Rhode Island School of Design*. Providence: Rhode Island School of Design.

**Wright, E., with contributions by S. Stronge et al. 2008.** *Muraqqa': Imperial Mughal Albums from The Chester Beatty Library, Dublin*. Edited by J. Newland. Alexandria, VA: Art Services International.


## X


**Xu Xiaodong, ed. 2015a.** *Heavenly Crafted: Selected Mughal Jades from The Palace Museum*. Hong Kong: Art Museum, Institute of Chinese Studies, Chinese University of Hong Kong.

———. **2015b.** "Europe-China-Europe: The Transmission of the Craft of Painted Enamel in the Seventeenth and Eighteenth Centuries." In *Goods from the East, 1600–1800: Trading Eurasia*, edited by M. Berg, pp. 92–106. Hampshire, UK; New York: Palgrave Macmillan.


## Y


**Yahya, G. 2005.** *Crafting Traditions: Documenting Trades & Crafts in Early 19th-Century North India*. Edited, translated, and introduction by M.A. Farooqi. New Delhi: Indira Gandhi National Centre for the Arts and Aryan Books International.

**Yaldiz, M., et al. 2000.** *Magische Götterwelten: Werke aus dem Museum für Indische Kunst, Berlin*. Berlin: Staatliche Museen zu Berlin.

**Yazdani, G. 1995.** *Bidar: Its History and Monuments*. Delhi: Motilal Banarsidass.


## Z


**Zany, A.H. 1965.** "On Islamic Swords." *Studies in Islamic Art and Architecture in Honour of Professor K.A.C. Creswell*. Cairo: Center for Arabic Studies, American University in Cairo Press.

**Zara, L. (1969) 2010.** *Jade*. New York: Walker. Reprint.

**Zebrowski, M. 1981.** "Decorative Arts of the Mughal Period." In *The Arts of India*, edited by B. Gray, pp. 177–89. Ithaca, NY: Cornell University Press.

———. **1982.** "Bidri: Metalware from the Islamic Courts of India." *Art East* 1: 26–29.

———. **1983.** *Deccani Painting*. London: Sotheby Publications.

———. **1984.** "Ornamental Pandans of the Mughal Age." In *Symbols and Manifestations of Indian Art*, edited by S. Doshi, pp. 31–40. Bombay: Marg Publications.

———. **1986.** "The Indian Ewer." In *Facets of Indian Art: A Symposium Held at the Victoria and Albert Museum on 26, 27, 28 April and 1 May 1982*, edited by R. Skelton et al., pp. 253–59. London: Victoria and Albert Museum.

———. **1997.** *Gold, Silver & Bronze from Mughal India*. London: Alexandria Press in association with Laurence King.

**Zeller, R., and E.F. Rohrer. 1955.** *Orientalische Sammlung Henri Moser-Charlottenfels: Beschreibender Katalog der Waffensammlung*. Bern: K.J. Wyss Erben AG.

**Zumbroich, T.J. 2007–8.** "The Origin and Diffusion of Betel Chewing: A Synthesis of Evidence from South Asia, Southeast Asia and Beyond." *eJournal of Indian Medicine* 1: 87–140.

# PHOTOGRAPH CREDITS

Works and photographs are reproduced courtesy of the creators and lenders of the materials depicted; the following images, keyed to page number, are those for which additional or separate credits are due. Unless otherwise noted, all photos are © 2020 Museum Associates/LACMA.

pp. 53 right, 55, 66 top, 72 bottom, 104 top, 145 bottom, 147 top, 152 bottom, 153 bottom, 180 top, 185, 199 top, 211, 223 middle, 227 top: Photo © Victoria and Albert Museum, London

pp. 56 top, 83 left: Photo courtesy of the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad

p. 56 bottom: Photo by Thierry Ollivier, Musée national des Arts asiatiques–Guimet, Paris, France, © RMN-Grand Palais / Art Resource, NY

pp. 59 bottom, 184: Photo © Michael Backman Ltd., London, courtesy of Michael Backman Ltd., London

p. 61: Eugene Fuller Memorial Collection, Photo © Seattle Art Museum

p. 65 bottom: Image copyright © The Metropolitan Museum of Art, New York. Image source: Art Resource, NY

p. 73 top: Photo courtesy of the estate of Mark Zebrowski

p. 82: Historic Images / Alamy Stock Photo

p. 85: Photo courtesy of the Trustees of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Not to be reproduced without prior permission of the Trustees.

p. 89: Photo © Christie's Images / Bridgeman Images (CH142257)

p. 91: Photo reproduced courtesy of the Council of the National Army Museum

p. 93: Photo © Islamic Arts Museum Malaysia, 2018

pp. 95 bottom, 99 right, 105 right, 117 bottom, 137 top: The Nasser D. Khalili Collection of Islamic Art, copyright of all images remains with the Khalili Family Trust

p. 99 left: Photo by Stephen Markel, 1986

p. 105 left: Photo courtesy of Timo Ripatti

p. 115 bottom: Photo © The Trustees of the Chester Beatty Library, Dublin

p. 118 bottom: Photo courtesy of Salar Jung Museum

p. 119 right: Photo © Cambridge University Press. Reproduced with permission of the Licensor through PLSclear.

p. 121: Photo © Victoria and Albert Museum, London / courtesy of The Rosalinde & Arthur Gilbert Collection

p. 123: Image courtesy of Bonhams

pp. 131 top, 135 right: Photo courtesy of Aryan Books International

pp. 131 bottom, 169: Royal Collection Trust / © Her Majesty Queen Elizabeth II 2019

p. 135 left: Photograph courtesy of Sotheby's, Inc. © 2018

p. 136 top: Photo by Stephen Markel, 1990. Image: Regents of the University of Michigan, Department of the History of Art, Visual Resources Collections.

p. 136 bottom: © The Al Thani Collection 2013. All rights reserved. Photographs taken by Prudence Cuming Associates.

p. 137 bottom: Image © Ashmolean Museum, University of Oxford

pp. 145 top, 197, 199 bottom, 200, 213 right: Photo © The Trustees of the British Museum

p. 146 top: Photo courtesy of Winterthur Museum

pp. 152 top, 153 top: Photo courtesy of La Martinière College, Lucknow

p. 157 top: bpk Bildagentur / Museum für Asiatische Kunst, Staatliche Museen zu Berlin, Berlin, Germany / Art Resource, NY

p. 157 bottom: bpk Bildagentur / Museum für Islamische Kunst, Staatliche Museen zu Berlin, Berlin, Germany / Art Resource, NY

p. 177: Photograph © 2020 Museum of Fine Arts, Boston

pp. 196 top, 205: Photo by Travis Fullerton, © Virginia Museum of Fine Arts

p. 196 bottom: Image courtesy of Koopman Rare Art

p. 201 bottom: Photo courtesy of John Sequeira

pp. 212 bottom, 218: Photo courtesy of Harish K. Patel Collection, NY

p. 223 bottom: © Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica (DGPC/ADF), Photo © José Pessoa

p. 225 bottom: Photo © Alka Patel

p. 230: Antiqua Print Gallery / Alamy Stock Photo

## LOS ANGELES COUNTY MUSEUM OF ART BOARD OF TRUSTEES, 2020


**CEO and Wallis Annenberg Director**
Michael Govan

**Co-Chairs of the Board**
Elaine P. Wynn
Tony P. Ressler

**Co-Chairs Emeriti**
Andrew Brandon-Gordon
Terry Semel

**Vice Chairs**
Willow Bay
Robert A. Kotick

**Trustees**
William H. Ahmanson
Wallis Annenberg
Mark Attanasio
Ambassador Nicole Avant
Willow Bay
Ambassador Colleen Bell
Dr. Rebecka Belldegrun
Allison Berg
Nicolas Berggruen
David C. Bohnett
Suzanne Deal Booth
Andrew Brandon-Gordon
Jon Brooks
Troy Carter
Eva Chow
Ann Colgin
Janet Crown
Kelvin Davis
Kelly Day
Joshua S. Friedman
Gabriela Garza
Thelma Golden
Susan Hess
Mellody Hobson
Victoria Jackson
Suzanne Kayne
Robert A. Kotick
Lyn Davis Lear
Michael Lynton
Richard Merkin M.D.
Wendy Stark Morrissey
Jane Nathanson
Peter Norton
Geoff Palmer
Viveca Paulin-Ferrell
Janet Dreisen Rappaport
Tony P. Ressler
Carter Reum
Robbie Robinson
Steven F. Roth
Carole Bayer Sager
Ryan Seacrest
Florence Sloan
Eric Smidt
Michael G. Smooke
Jonathan D. Sokoloff
Steve Tisch
Casey Wasserman
Gregory Annenberg Weingarten
Elaine P. Wynn
Dasha Zhukova
Ann Ziff

**Life Trustees**
Frank E. Baxter
Daniel N. Belin
Donald L. Bren
Eli Broad
Robert A. Day
Camilla Chandler Frost
Julian Ganz, Jr.
Robert F. Maguire III
William A. Mingst
Lynda Resnick
Terry Semel
Sandra W. Terner
Walter L. Weisman


## LOS ANGELES COUNTY BOARD OF SUPERVISORS, 2020

Hilda L. Solis, *Supervisor, First District*
Mark Ridley-Thomas, *Supervisor, Second District*
Sheila Kuehl, *Supervisor, Third District*
Janice Hahn, *Supervisor, Fourth District*
Kathryn Barger, *Supervisor, Fifth District*